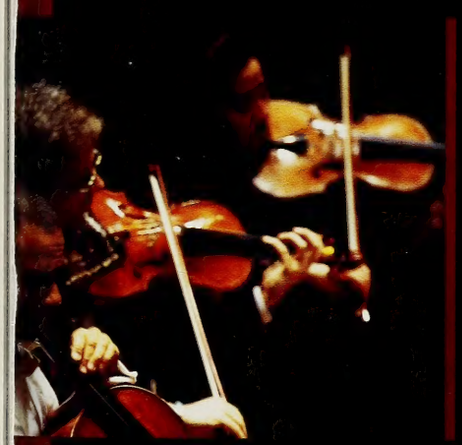
2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA & JAMES LEVINE





JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center®

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



McLEAN HOSPITAL 1811

VE RI TAS

The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
A Brief History of the Boston Symphony Orchestra 11
BSO Music Director James Levine 16
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
Featured Artist 45
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

Programs copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

A "New"—But Old—Seating Plan for the Boston Symphony Orchestra

BSO audience members will have noticed that, for James Levine's concerts in recent seasons, the orchestra was seated with the first violins to the conductor's left and the second violins to the conductor's right. In the past decade or so, a number of other conductors here—among them Roger Norrington, Simon Rattle, and more recently Christoph von Dohnányi—have also employed this arrangement, which in fact represents the historically authentic seating practice dating from the time of Mozart and Haydn. In the first part of the 20th century, Mahler was writing his symphonies for (and conducting them with) orchestras seated in this way, and the practice was maintained at least until the 1950s, as witness Bruno Walter's concerts with the New York Philharmonic and Toscanini's with the NBC Symphony.

Though other parts of the orchestral seating arrangement might vary depending on the set-up of the stage-space in a given venue, or local tradition, or the forces employed for a particular piece (say, orchestra alone vs. orchestra-plus-chorus), or even the desire of a particular conductor—e.g., Georg Henschel when the BSO was new had half the cellos and basses at rear left, the other half at rear right; a famous photo of the BSO under Koussevitzky shows the double basses spread across the rear of the stage—antiphonally seated first and second violins remained pretty much a constant, ultimately giving way during the 20th century for various reasons, among them the fact that composers writing in newer styles often began using the orchestra in general (say, for coloristic purposes), and the violins in particular (which came to be treated more as a massed group rather than as two independent units), in a greater variety of ways. It also seems quite likely that the advent of stereo sound—whereby record producers could exploit the contrast between the bright-sounding violins, all massed together on the left, and the lower-sounding cellos and basses on the right—played a part in the change from what had previously been the norm.

Two noteworthy instances where the interplay of first and second violins is particularly telling occur (1) at the very end of Beethoven's Seventh Symphony, where an energetic motif derived from the finale's main theme is tossed back and forth between the first and second violins over a sustained bass line to heighten the energy of the work's closing pages; and (2) in Tchaikovsky's opening theme for the last movement of his *Pathétique* Symphony—a theme whose notes are actually played alternately by the first and second violins.

With the arrival this season of James Levine as music director, the BSO will now utilize this seating plan not only for his concerts, but also for those by many, if not most, of the BSO's guest conductors. Mr. Levine has in fact employed this seating arrangement with all of the orchestras of which he has been music director over the years, the Metropolitan Opera Orchestra and the Munich Philharmonic among them. As he himself once observed (in an essay accompanying his Mozart symphony recordings made between 1984 and 1989 with the Vienna Philharmonic), using antiphonally seated violins not only restores the original integrity of the second violins (if only by allowing them to be

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

heard more clearly, without their sound being physically blocked by the bodies of the firsts); it also restores the composers' originally intended sound-spectrum by spreading the higher string sonorities—i.e., the principal melodic sonority—across the front of the stage. This in turns helps clarify the overall musical texture, since the lower string instruments (violas, cellos, basses) are no longer massed on just one side of the stage. As Mr. Levine also notes, with the cellos and double basses now alongside the first violins (where the seconds used to be), the musical bass line is immediately adjacent to the melody, allowing for a more sensitive interaction among the players of those instruments. And with the violas on the inside, next to the second violins, the inner voices are grouped together, allowing for a more sensitive interaction among those players as well.

—M.M.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. Keith Lockhart will be on hand for the festivities, and James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Symphony Hall throughout the day and staff an Instrument Playground for children.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Following its rededication as part of the November 7 Open House, the organ will be featured during 2004-2005 in the BSO performances of Mahler's Symphony No. 8 that inaugurate James Levine's tenure as BSO Music Director in October, and in the season-closing performances of Respighi's *Pines of Rome* under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

The Beranek Concert
Thursday, September 30, 2004

The BSO's performance this Thursday is endowed by a generous gift from Life Trustee Leo Beranek and Trustee Gabriella Beranek, who established the Beranek Concert Fund in the orchestra's endowment. The BSO is deeply grateful to Leo and Gabriella for their generosity and their many years of devotion and service. Both of the Beraneks have played significant roles in the life of the Symphony.

Dr. Leo Beranek began his appointed service to the BSO in 1968 as a Charter Member of the Board of Overseers, served nine years on the Board of Overseers, and chaired the Board of Overseers from 1977 to 1980. Dr. Beranek was appointed a BSO Trustee in 1977 and served on the Board of Trustees for 10 years. He was Vice President of the Board of Trustees from 1980 to 1983, was Chairman from 1983 to 1986, and was made Honorary Chairman and Life Trustee in 1987. Leo's numerous committee involvements included several years' active work for the Resources Committee and the Business Leadership Association. During his tenure as Trustee, Leo sought to increase dramatically the BSO's endowment. Under his leadership, including his time as Co-Chairman of the BSO/100 Campaign in the early 1980s, the endowment more than tripled to over $50 million. In 1992, as part of the last Symphony Hall renovation campaign, fellow donors and board members named the Beranek Room at Symphony Hall in Leo's honor; Higginson Society members continue to gather regularly in this elegant and comfortable space.

Gabriella Beranek was appointed a Trustee of the Boston Symphony Orchestra in 1997, having served on the BSO's Board of Overseers since 1988. Gabriella was a member and then Vice-Chairman of the BSO's Youth Activities Committee from 1988 to 1994. In the late 1980s, Gabriella was central to the success of the "Salute to Youth" portion of the BSO's open house weekend, "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Sym-



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

phony Orchestra, and the New England Conservatory Orchestra to perform before 5,000 children. In 1993 she chaired the BSO celebration of Harry Ellis Dickson's 85th birthday. The Friends' component of the March 1998 BSO European tour benefited from Gabriella's expert coordination of their fourteen days of travel and activities. Gabriella served as a member of the Annual Fund Committee from 1988 to 1999. From 1997 to 2000, Gabriella served on the Symphony Hall Centennial Committee; in 2000 she created the spectacular Symphony Hall Centennial Ball.

Leo and Gabriella have personally contributed much to the growth of the BSO's endowment. Between them, they have established four permanent endowment funds, in recognition of which are named a BSO musician's chair, a Boston Pops Orchestra musician's chair, a full Fellowship at the Tanglewood Music Center, and a Thursday-evening BSO subscription series concert. The BSO Boards, musicians, and staff appreciate their extraordinary contributions to the enduring legacy of the BSO.

The Fanny Peabody Mason Memorial Concert, Friday, October 1, 2004

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Mozart and Mahler. In the weeks ahead, Harlow Robinson of Northeastern University discusses Ravel, Liszt, and Rachmaninoff (Oct. 7-12), scholar/teacher Elizabeth Seitz discusses Ravel, Dutilleux, and Dvořák (October 14-16), Marc Mandel discusses Mahler's Symphony No. 8 (October 23), and former BSO Director of Publications Michael Steinberg discusses Ligeti, Mozart, Schoenberg, and Stravinsky (October 28-30).

Boston Symphony Chamber Players 2004-2005 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory of Music, beginning with a program of Dvořák, Starer, and Martinů on Sunday, October 10, at 3 p.m. The season continues with music of J.S. Bach, Villa-Lobos, and Brahms on January 9; Copland, Barber, Strauss, and Beethoven on March 20; and Mozart, Britten, Fine, and Prokofiev on May 8. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

You'll give it a standing ovation.

HOTEL COMMONWEALTH

Reservations 617.933.5000 | www.hotelcommonwealth.com

INVESTMENT
PROFESSIONALS

RICHARD P. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DARNEY
PAUL R. DAVIS
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

clio

at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

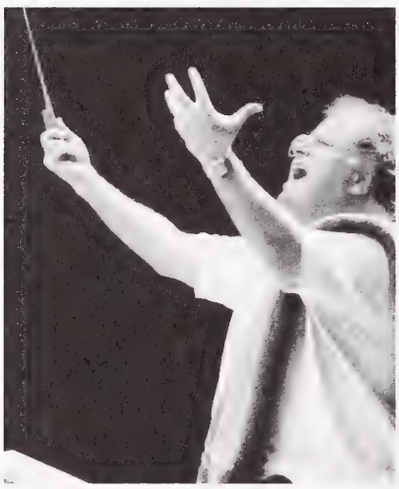


Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine begins his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—this fall.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opens his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair.

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick



Support **a new era** at the BSO

PHOTOGRAPHY: MICHAEL LUTCH

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friends of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, September 30, at 8
THE BERANEK CONCERT
Friday, October 1, at 1:30
THE FANNY PEABODY MASON MEMORIAL CONCERT
Saturday, October 2, at 8
Tuesday, October 5, at 8

DANIELE GATTI conducting

MOZART — Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

INTERMISSION

MAHLER — Symphony No. 5

Part I
Funeral March: At a measured pace. Strict. Like a cortège
Stormy, with utmost vehemence

Part II
Scherzo: Energetic, not too fast

Part III
Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Lively

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 10:15 and the afternoon concert about 3:45.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, PLEASE BE SURE TO SWITCH OFF CELLULAR PHONES, WATCH ALARMS, AND ALL OTHER ELECTRONIC BEEPERS.

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

IN 1996 ARTISTIC DIRECTOR GIL ROSE changed the landscape of orchestral concerts in Boston by reuniting composers and audiences in a shared concert experience. Nine years later, BMOP has secured a national reputation through its critically acclaimed performances and world premiere recordings. At every concert, BMOP collaborates with the most influential composers of our time and the best of Boston's superb freelance musicians to present today's most provocative classical music.

THIS MONTH

Voices

OCTOBER 1, 2004 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY



SYLVAN

WITH Kendra Colton, Frank Kelley, David Kravitz, Mary Nessinger, and Sanford Sylvan

WORKS FOR ORCHESTRA AND VOICE BY Elliott Carter, Charles Fussell, George Rochberg and Andy Vores

Bernard Rands: Canti Trilogy

CELEBRATING THE COMPOSER'S 70TH BIRTHDAY AND THE ARSIS RELEASE OF BMOP'S RECORDING OF HIS CANTI TRILOGY

OCTOBER 29, 2004 8:00

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

WITH Janna Baty, Daniel Cole, and William Hite

"Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos."

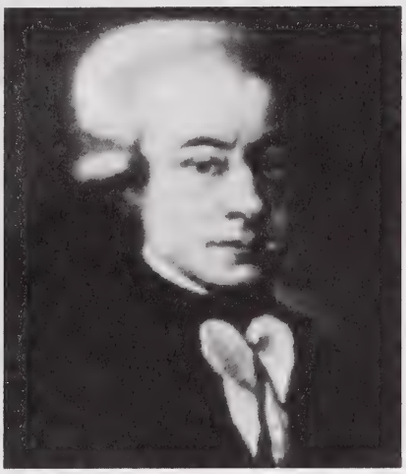
THE NEW YORK TIMES ON BMOP'S MARCH 2000 "CANTI TRILOGY" PERFORMANCE

GIL ROSE, CONDUCTOR

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his last three symphonies, Nos. 39, 40, and 41, all during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known. The Symphony No. 40 in G minor, K.550, was completed on July 15, 1788. Its first performance in America was given by the Philharmonic Society of New York under Henry C. Timm on April 25, 1846. George J. Webb led the Musical Fund Society in the first Boston performance on December 21, 1850, from a manuscript copy of the score, at the Tremont Temple. Georg Henschel led the first Boston Symphony performances in November 1881, in the third week of the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Alfredo Casella, Bruno Walter, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Leonard Bernstein, William Steinberg, Joseph Silverstein, Seiji Ozawa, Neville Marriner, Kurt Masur, Christoph Eschenbach, Edo de Waart, Jesús López-Cobos, Peter Maxwell Davies, André Previn, Bernard Haitink (including the most recent subscription performances, in January 2002), and James Conlon (the most recent Tanglewood performance, on July 28, 2000). The score originally called for flute, two each of oboes, bassoons, and horns, plus strings, but Mozart later rewrote the two oboe parts for two each of oboes and clarinets. It is the version with clarinets that will be heard in these performances.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three and a half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly



Retire with style.

Mr. & Mrs. Thomas Galligan, Fox Hill Village residents

He is the former CEO of Boston Edison; she was a member of the Boston Symphony's Board of Overseers. Only the most outstanding residence could satisfy the needs of Tom and Lauretta Galligan. Fox Hill Village offers the Galligans distinguished floor plans, dependable security and onsite cultural opportunities like college courses, movies, lectures and concerts. Come and experience for yourself the incomparable elegance of Fox Hill Village. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)

the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). His attempt to improve the family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies —from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite"



"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com

EQUAL HOUSING LENDER

of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, highlight a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six Paris symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

After finishing the E-flat symphony, K.543, on June 26, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on July 10; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key more than a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to early 20th-century audiences, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Love Struck, Torn and Healed

Friday, October 15, 2004 8pm
First Parish Church, Wakefield

Sunday, October 17, 2004 3pm
NEC's Jordan Hall, Boston

Mozart	Divertimento in F major, K.138
Mahler	Adagietto for harp and strings from Symphony No.5
Britten	Phaedra, Op.93, for voice, harpsichord, strings and percussion **Janna Baty,** soprano
Dvorak	Serenade in E major, Op.22

Janna Baty: *"An uninhibited and original actress" with "sheer glamour of timbre".* —The Boston Globe



781-224-1117 www.newenglandstringensemble.org

LandVest®

THE NEXT LEVEL OF SERVICE



Mattapoisett

GOODSPEED

Island property with over 400 ft. of sandy beachfront. Nearly 2 acres with enough upland for the construction of a waterfront residence. Panoramic views from the head of Mattapoisett Harbor out to Buzzards Bay, Cape Cod and the Elizabeth Islands. Southerly water views, and to the north the property overlooks a tidal salt marsh, Eel Pond, a protected conservation area. Only a short walk from the center of Mattapoisett a charming town which is a quintessential New England waterfront community. ***$2,250,000***

Jerome Heller 617-357-8994



North End, Boston

COLUMBUS COURT

An exquisite statement of architectural detail. The 2 bedroom, 2.5 bathroom unit has a study, an exercise area, 2 Philips Plasma flat screen televisions, a 40 ft. private deck, custom-designed storage spaces, hardwood floors, lofty ceilings, cherry cabinetry, granite countertops, and panoramic views. Include a daytime concierge, elevator, and a lg. common deck with spectacular views. Offered for sale with furnishings. Unit has 1 indoor, deeded parking space. ***$1,450,000***

Maryann Roos Taylor 617-357-0446



Brookline

324 WARREN STREET

The 5000 square foot Tudor-style residence offers an exciting and comfortably modern interior in the ultimate combination of old and new. Natural light floods into the living space through original lead pane windows. Offers a stunning master suite, six bedrooms, four full baths, two half baths and four fireplaces. Lovely swimming pool enclosure and private rear yard. ***$4,450,000***

Terry Maitland 617-357-8949



Sudbury

HILLTOP ESTATE

Hilltop views, rolling lawns, and abutting conservation land provide a completely private setting. The thirteen-room, 8,000± sq.ft. manor house sits on 8.3± acres. Includes two guest cottages, a pool with cabana, and a four-car garage with caretaker's apartment. ***$4,450,000*** Additional 3.5± acres available with two family house and cottage.

Stewart Young 617-357-8930

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



Boston Artists Ensemble 2004/05

24TH SEASON

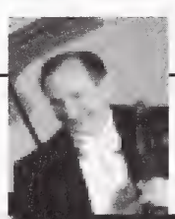
Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

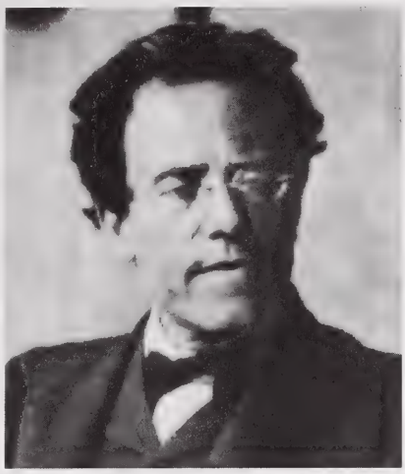
In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch **(Boston Premiere)**	
Beethoven — E-flat Trio, Opus 70, No. 2	

SUBSCRIBE NOW **call 617.964.6553**

To download an order form and for more information
www.BostonArtistsEnsemble.org


Jonathan Miller, Artistic Director

Gustav Mahler
Symphony No. 5



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere on October 18, 1904, in Cologne. The first American performance was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on March 25, 1905. Wilhelm Gericke led the first Boston Symphony performances in February 1906, subsequent performances being given by Karl Muck, Serge Koussevitzky, Richard Burgin, Erich Leinsdorf, Michael Tilson Thomas, Joseph Silverstein, Seiji Ozawa (including the BSO's most recent Tanglewood performance, in August 1997, though Zubin Mehta and the Israel Philharmonic played a more recent performance there in August 2001), and Christoph Eschenbach (the most recent susbscription performances, in November 2000). In addition, the Adagietto has been played separately on three occasions, under Wilhelm Gericke in Baltimore in January 1906; under Leonard Bernstein at Tanglewood in July 1974, in memory of Serge Koussevitzky on the centennial of his birth; and under Seiji Ozawa's direction at Symphony Hall on October 16, 1990, in memory of Leonard Bernstein, who had died two days earlier. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another in a highly contrapuntal texture, and he more frequently uses small subsections of the orchestra—as if the entire ensemble consisted of an immensely varied series of chamber groups. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows more independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows out of it. It leads as naturally into the instrumental style of the Fifth. The novelty

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™



Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café® offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

Mahler anticipated the contrapuntal character of the Fifth in some conversations with his friend Natalie Bauer-Lechner while recuperating, in March 1901, from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.



Mahler's villa at Maiernigg

His illness, he decided, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

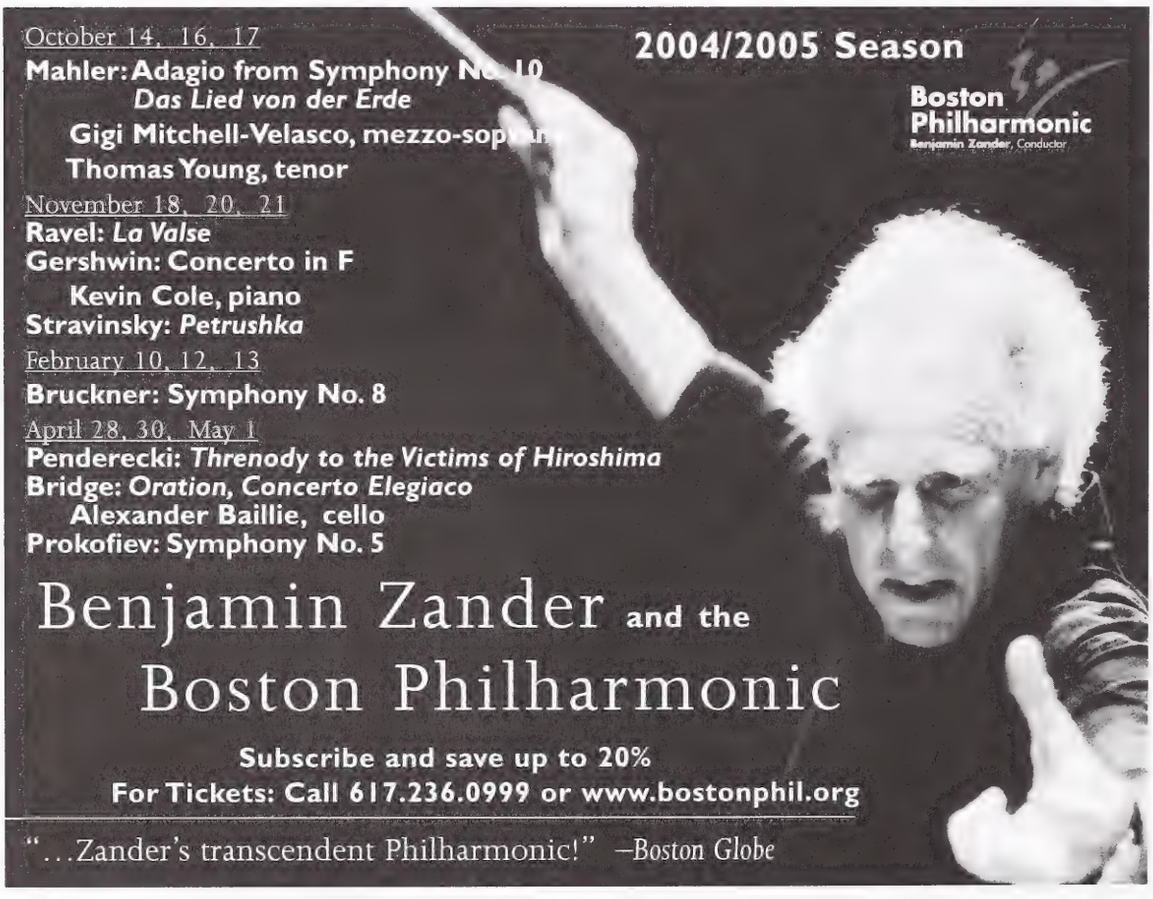
But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large chalet at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, to give Mahler total silence while composing.

He brought the Bach edition with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tamboursg'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony.

There were others in the household—his sister Justine; the violinist Arnold Rose,

with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble) and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen*. All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been studying composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage, and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.



Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of which he was also in charge of the Vienna Opera and later of the New York Philharmonic.



Alma Schindler-Mahler

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: This Adagietto was Gustav Mahler's declaration of love to Alma! Instead of a letter he confided it in this manuscript without a word of explanation. She understood it and replied: He should come!!! (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since its scoring—just strings and harp—is the sparest of any symphonic movement Mahler ever wrote.

After their wedding Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance, a great success, was the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

One unusual aspect of the Fifth—the complete absence of a text or descriptive explanation from the composer—seems to have been motivated by the unhappy reaction of the audience at the premiere of the Fourth Symphony in November 1901, when Mahler conducted it in Munich to almost universal ridicule and misunderstanding. The success

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

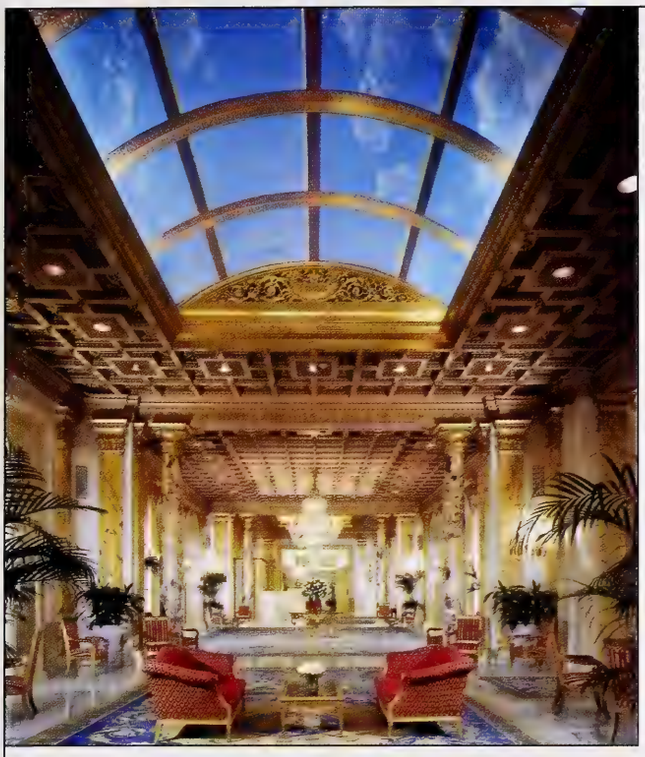
COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.


EMC²
where information lives
Fr: knowing what's right
To: doing what's right
EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.
Learn more at www.EMC.com.
EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

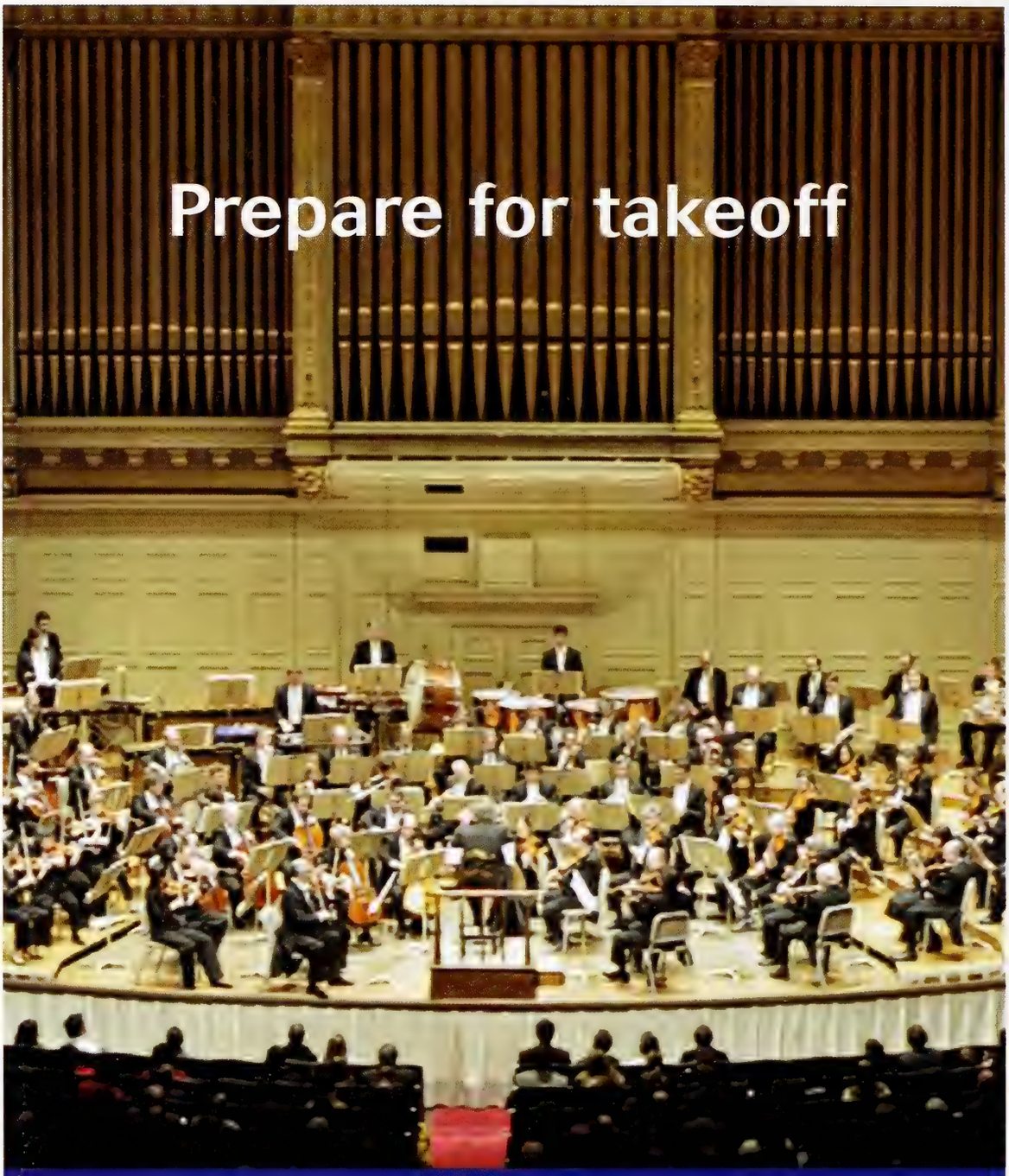
Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

he had achieved with the Second so recently was completely undone. He attributed the critics' lack of perception to their inability to follow an abstract musical argument. It was all the fault of Berlioz and Liszt, he said, who began writing program music (though theirs had genius, he admitted, unlike the music of some later composers) so that the "plot" of the score had become a necessary crutch to listening.

One result of this experience was Mahler's determination to avoid giving any explanation of the "meaning" or "program" of his next symphony. Even when supportive musicians asked him for some guidance, he remained silent. He expressed himself with far greater vigor on the subject at a dinner in Munich following a performance of the Second Symphony. When someone mentioned program books, Mahler is reported to have leaped upon the table and exclaimed:

> Down with program books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.

He is then reported to have raised his glass, emptied it, and cried, "*Pereat den Programmen!*" ("Let the programs perish!"). (When the Boston Symphony performed the Fifth for the first time in 1906, Philip Hale wrote in his program book essay, "Let us respect the wishes of Mr. Mahler.")

Following such an outburst, the annotator proceeds with trepidation. Still, Mahler's pique was aimed at first-time listeners whose reaction might be prejudiced one way or another by an explanation. Eventually listeners may desire some consideration of the music, especially because Mahler's music is no less expressive for all his eschewing of programs, and in some respects it is a good deal more complicated.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly somber, a melody related to the recently composed song *Der Tamboursg'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing while he worked on this movement as well. The second Trio, in A minor, is more sub-

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director



SEASON 2004 | 2005

REVIVED TRADITIONS NEW EXPERIENCES

BALANCHINE MARTINS BALANCHINE
October 21–24 , 2004

THE TAMING OF THE SHREW
October 28–31 / November 4–7, 2004

LA SYLPHIDE
March 3–6 / March 10–13, 2005

FALLING ANGELS
March 17–20, 2005

THE SLEEPING BEAUTY
May 5–15, 2005

THE NUTCRACKER
Presented by Fidelity Investments
November 26–December 30, 2004

DON'T MISS A MOMENT!

SUBSCRIPTIONS **ON SALE NOW** • Packages start at $117
CALL **617.695.6955** TODAY!
For general tickets call Telecharge 800.447.7400
For tickets to *The Nutcracker* call Ticketmaster 617.931.2787

www.bostonballet.org

Season Lead Sponsor
Fidelity Investments

WCVB-TV Boston 5
Television Partner

Season funded in part by
Massachusetts Cultural Council

The Nutcracker is not a part of a regular sesaon subscription.
PHOTOGRAPHY: *Sonata for Two Pianos and Percussion,* Romi Beppu and Nelson Madrigal, by Eric Antoniou

dued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

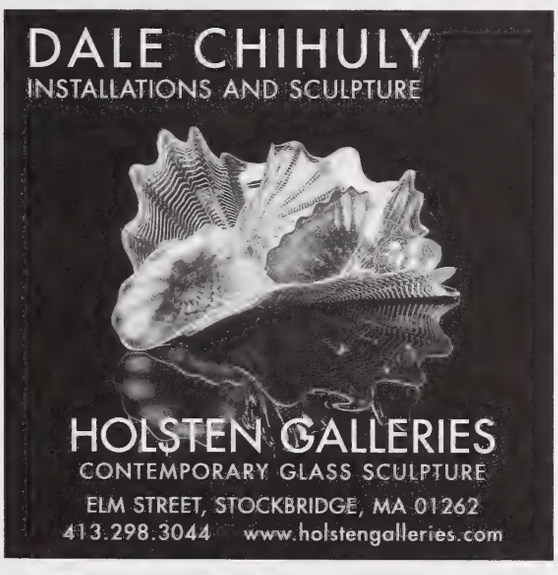
The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen*, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but whispered as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good-natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject *par excellence* in music theory, treated in a wonderfully exuberant and freewheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—Steven Ledbetter



NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

More . . .

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Richard Strauss are among the other composers included in this series). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies (Schirmer). Robbins Landon also provided a chapter on the Mozart symphonies for *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Noteworthy recordings of the Symphony No. 40 include (listed alphabetically by conductor) Benjamin Britten's with the English Chamber Orchestra (London), Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), James Levine's with the Vienna Philharmonic (Deutsche Grammophon), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), George Szell's with the Cleveland Orchestra (Sony), and Bruno Walter's with the New York Philharmonic (Sony).

Paul Banks's Mahler article from The New Grove Dictionary (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by Mitchell of the Symphony No. 5 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* (including the period of the Fifth Symphony) and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence,

THE WALTER PISTON SOCIETY

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot (left), and his great grandfather, Jules Tariot (far right).

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

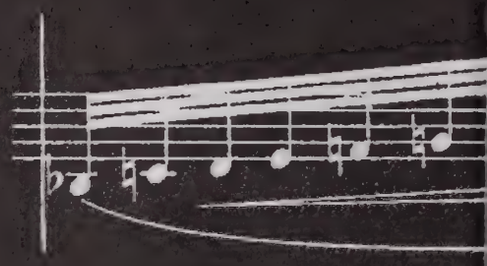
including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press).

Daniele Gatti has recorded Mahler's Fifth Symphony with the Royal Philharmonic Orchestra (RCA). There are two Boston Symphony recordings of the work—Erich Leinsdorf's, from 1963 (RCA), and Seiji Ozawa's, from 1990 (part of Ozawa's complete Mahler symphony cycle for Philips with the orchestra). Other noteworthy recordings include (alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Leonard Bernstein's with either the New York Philharmonic (Sony) or the Vienna Philharmonic (Deutsche Grammophon), Pierre Boulez's with the Vienna Philharmonic (Deutsche Grammophon), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Simon Rattle's with the Berlin Philharmonic (EMI), Georg Solti's with the Chicago Symphony Orchestra (Decca), Klaus Tennstedt's with the London Philharmonic (EMI, the 1988 live recording, not his ten-years-older studio account), Bruno Walter's with the New York Philharmonic, the first complete recording of the work (Sony, monaural, from 1947), and Benjamin Zander's with the Philharmonia Orchestra (Telarc). James Levine's 1977 recording with the Philadelphia Orchestra is currently unlisted, though the Adagietto from that recording has shown up on a disc entitled "Adagio for Relaxation" (RCA). Bruno Walter's 1938 recording of the Adagietto alone, with the Vienna Philharmonic, is in the excellent "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists, also including, among other things, Beethoven's *Pastoral* Symphony and Brahms's Symphony No. 2). At just eight minutes long, Walter's approach to the Adagietto stands in sharp contrast to the much slower tempos sometimes favored by today's conductors. Equally interesting—fascinating, even, given the difference in string-playing style from that of modern orchestras—is the recording of the Adagietto that Willem Mengelberg made with the Concertgebouw Orchestra of Amsterdam in 1926 (budget-priced Naxos, with Strauss's *Don Juan*, orchestral excerpts from Wagner's *Tannhäuser*, *Lohengrin*, *Siegfried*, and *Die Meistersinger von Nürnberg*, and the overture to Humperdinck's *Hänsel und Gretel*).

Finally, of special interest, an extraordinary document in sound: in November 1905, Mahler "recorded" four pieces of his music on piano rolls for the Welte-Mignon player-piano system, including piano transcriptions of the first movement of his Symphony No. 5, "Das himmlische Leben" (the finale of the Fourth Symphony), "Ging heut' morgen übers Feld" from his *Songs of a Wayfarer*, and his early song "Ich ging mit Lust durch einen grünen Wald." These can be heard on the compact disc "Mahler Plays Mahler: The Welte-Mignon Piano Rolls," produced by Gilbert Kaplan for Golden Legacy Recorded Music (IMP Classics). Also included are repetitions of the first three pieces with the vocal lines performed by present-day singers Yvonne Kenny and Claudine Carlson, in the belief that Mahler may have intended the piano rolls to be used for practice by singers. The disc is filled out with a half-hour oral history, "Remembering Mahler," incorporating reminiscences taped in the early 1960s by people associated with the composer, including the composer's daughter Anna and musicians who played under him in Vienna and New York.

—Marc Mandel

clutter ⋯→ clarity



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

Daniele Gatti



Daniele Gatti has been music director of the Royal Philharmonic Orchestra of London since 1996 and music director of the Teatro Comunale of Bologna since 1997. He was music director of the Accademia Nazionale di Santa Cecilia of Rome from 1992 to 1997 and principal guest conductor of London's Royal Opera House between 1994 and 1997. He has been named "Accademico" of the Accademia Nazionale di Santa Cecilia. Daniele Gatti has conducted the world's finest orchestras and is a regular guest conductor with the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Vienna Philharmonic, the Berlin Philharmonic, the Munich Philharmonic, the Dresden Staatskapelle, and the Royal Concertgebouw Orchestra of Amsterdam. He has a close relationship with the Vienna State Opera and will conduct several new productions in forthcoming seasons. He regularly tours with the Royal Philharmonic Orchestra and conducts that orchestra every year at the BBC Proms. Mr. Gatti has made several recordings for BMG/RCA Red Seal, including music of Rossini, Mahler, Prokofiev. Bartók, and Respighi. His recent release of Tchaikovsky's Fifth Symphony on the harmonia mundi label is the first in a complete series of Tchaikovsky's symphonies. During the 2004-2005 season he conducts the Royal Concertgebouw Orchestra, the Boston Symphony, the Munich Philharmonic, the New York Philharmonic, the Dresden Staatskapelle, the Vienna Philharmonic, the Orchestre National de France, and the Chicago Symphony Orchestra, as well as London concerts with Royal Philharmonic Orchestra and *Leonore* and *Macbeth* at the Teatro Comunale of Bologna. His season will end at the Aix en Provence Festival, where Mr. Gatti will conduct *Il barbiere di Siviglia* with the Teatro Comunale of Bologna Orchestra, and at the Salzburg Festival with the Vienna Philharmonic. Daniele Gatti's only previous appearances with the BSO were for subscription performances in February 2002, when he led an all-Brahms program.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Joy Kant Fine Art

a contemporary gallery in a traditional setting

is pleased to announce the representation of

ANDREI PETROV

New York artist featured on NBC's *The Apprentice*

Hours: to suit your schedule
617-965-8135

www.joykantgallery.com
Newton, MA

CARNOCHAN
CHATHAM
CHANCHO
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
RUSCHA
TULL
SIMONDS

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (617) 638-9269.

Anonymous (12)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. and Mrs. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment for the Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
UBS
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

The Higginson Society

The Higginson Society embodies the tradition of musical excellence established in 1881 by the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. During the 2003-2004 season, Higginson Society members provided more than $2,500,000 to the Annual Fund, the largest single source of annual gift income from individuals. The Boston Symphony Orchestra gratefully acknowledges Higginson Society members' contributions to the future of music. We gratefully acknowledge the following Higginson Society donors.

APPASSIONATO–$100,000 and above

The Nathan R. Miller Family

VIRTUOSO–$50,000 and above

Mr. and Mrs. George D. Behrakis

ENCORE–$25,000 to $49,999

Anonymous (2)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Catherine and Paul Buttenwieser
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Jeffrey E. Marshall
The Richard P. and
Claire W. Morse Foundation
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Mr. and Mrs. William O. Taylor
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Henry and Joan T. Wheeler
Drs. Richard and Judith Wurtman

MAESTRO–$15,000 to $24,999

Anonymous (1)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Combined Jewish Philanthropies
Don and Donna Comstock
Cynthia and Oliver Curme
Nina L. and Eugene B. Doggett
Mrs. Marilyn Brachman Hoffman
Liz and George Krupp
Richard and Susan Landon
Mr. and Mrs. Robert J. Lepofsky
Mr. and Mrs. John M. Loder
Carmine and Beth Martignetti
Joseph C. McNay
Mrs. August R. Meyer
Mrs. Robert B. Newman
Annette and Vincent O'Reilly
William and Lia Poorvu
Louise C. Riemer
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Robert C. Winters
Dr. and Mrs. Michael J. Zinner

Continued on page 51

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra
October 10
Conducted by Bruce Hangen
Beethoven, Ravel, and Holst

| Call the box office for tickets: 617-912-9222 |

MORE THAN
MUSIC
DANCE
THEATER

PATRONS—$10,000 to $14,999

Dorothy and David Arnold
Ms. Lucille M. Batal
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
Mrs. Irving S. Brudnick
Samuel B. and Deborah D. Bruskin
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. and Mrs. Abram T. Collier
Mrs. William H. Congleton
John and Diddy Cullinane
Mr. and Mrs. Lewis S. Dabney
Ginger and George Elvin
Roger and Judith Feingold
Hon. and Mrs. John H. Fitzpatrick
Mrs. Bruni Fletcher-Koch
Mrs. Kenneth J. Germeshausen
Richard and Joy Gilbert
Roberta and Macey Goldman
Mr. and Mrs. Francis W. Hatch, Jr.
Julie and Bayard Henry
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Harvey Chet Krentzman
Mr. and Mrs. R. Willis Leith, Jr.
Anne Lovett and Stephen Woodsum
Mrs. Olney S. Morrill
Ray L. and Connie Morton-Ewbank
Mrs. George R. Rowland
Mr. and Mrs. Kenan E. Sahin
Mrs. Francis P. Sears, Jr.
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and
Dr. Reuben Eaves
Mr. and Mrs. Ross E. Sherbrooke
Mr. and Mrs. Ray Stata
Mr. and Mrs. Daniel Waintrup
Mr. David C. Weinstein
James and Jeanne Westra

SPONSORS—$5,000 to $9,999

Anonymous (9)
Helaine and Alvin Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Mrs. Rae D. Anderson
Mr. and Mrs. Sherwood E. Bain
George and Roberta Berry
Doreen and Charles Bilezikian
Brad and Terrie Bloom
William T. Burgin
Rick and Nonnie Burnes
Mr. Gordon E. Cadwgan
Mr. Charles Christenson
Mr. and Mrs. James M. Clark
Loring and Katinka Coleman
Mr. Eric D. Collins
Sarah Chapin Columbia and
Stephen Columbia
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Charles and JoAnne Dickinson
Mr. David L. Driscoll
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
Mr. and Ms. Richard B. Gamble
David Endicott Gannett
Jane and Jim Garrett
Chad and Anne Gifford
Thelma and Ray Goldberg
Mr. and Mrs. Robert S. Green
The Hagan Family Fund
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Mr. and Mrs. Charles Hood
Mr. and Mrs. William W. Hunt
Ms. Eunice Johnson and
Mr. Vincent Panetta
Mr. Bruce Johnstone
Debbie and Ted Kelly
Dr. and Mrs. Arthur Kravitz
Mr. and Mrs. Donald H. LeSieur
Mr. and Mrs. John F. Magee
Carmine and Beth Martignetti
Dr. and Mrs. Joseph B. Martin
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Peter M. Nicholas

Continued on page 53

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

Give the gift of an exciting musical experience!

Gift Certificates are available in any amount and may be used toward the purchase of tickets to any BSO or Boston Pops performance at Symphony Hall or Tanglewood. Gift Certificates may also be used at the Symphony Shop to purchase merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, or the Symphony Hall Box Office, 301 Massachusetts Avenue, Boston, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

A distinctive Retirement Community in historic Concord.



Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court

New England Deaconess Association

Equal Housing Opportunity

SPONSORS–$5,000 to $9,999 *continued*

Mr. and Mrs. Gerald F. O'Neil
Dorothy R. P. Palmer
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Mr. Daniel A. Phillips and
Rev. Diana W. Phillips
May and Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
John and Susanne Potts
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mike and Maureen Ruettgers
Robert and Rosmarie Scully
Mr. and Mrs. Douglas H. Sears
Mr. Christopher Smallhorn
Mr. and Mrs. Henry S. Stone
Patricia Hansen Strang
Mr. and Mrs. William F. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Rev. and Mrs Arthur A. Wahmann
Mrs. Charles H. Watts II
Lawrence and Dawn Weber
Mrs. Joan D. Wheeler
Mr. and Mrs. Reginald H. White
Dr. and Mrs. Nicholas T. Zervas

MEMBERS–$2,500 to $4,999

Anonymous (22)
Bill Achtmeyer
Miss Barbara Adams
Bob and Pam Adams
Mr. James E. Aisner
Vernon R. Alden
Harl and Lois Aldrich
Mrs. Elizabeth Alexander
Mr. Reginald Alleyne
Mr. and Mrs.
Stephen H. Anthony
Marjorie Arons-Barron
and James H. Barron
Mr. and Mrs. Laurence
Asquith
Diane M. Austin and
Aaron J. Nurick
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Stephen Y. Barrow
Mr. and Mrs.
Frank Bateman
Molly and John Beard
Martin and Kate Begien
Mr. Larry Belcaster
Deborah Davis Berman
and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Mr. and Mrs.
Robert J. Bettacchi
Mr. and Mrs.
Philip W. Bianchi
Benjamin and
Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Mark G. and Linda Borden
Mrs. William C. Brengle
Mr. William Brohn
Gertrude S. Brown
Ms. Michele C. Brown
Mrs. Douglas W. Bryant
Mr. Matthew Budd, MD
and Ms. Rosalind Gorin
Jean Fiol Burlingame
and Gene Burlingame
Dr. and Mrs.
Edmund B. Cabot
Harold and
Judith Brown Caro
Mr. and Mrs.
Truman S. Casner
David and Karin
Chamberlain
Mr. and Mrs.
Ronald C. Clark
Jim and Barbara Cleary
Mr. and Mrs.
Frederic M. Clifford
Ms. Mary Hart Cogan
Maryann and
Kenneth Cohen
Dr. and Mrs.
Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs.
Woolsey S. Conover
Victor Constantiner
Mr. and Mrs.
John L. Cooper
Prof. and Mrs. Stephen
Crandall
Loretto and Dwight Crane
Joan P. and
Ronald C. Curhan
Highgale Fund at the
Boston Foundation
Mr. and Mrs. Eric Cutler
Bob and Lynn Daly
Robert and Sara Danziger
Wayne Davis and
Ann Merrifield
Mr. Thomas Dean
Mr. and Mrs.
Stephen Demirjian
Mr. and Mrs.
Robert W. Doran
Ms. Debira Douglas-Brown
Mr. Wesley H. Durant, Jr.
Mr. Alan Dynner
Mr. and Mrs.
Goetz B. Eaton
Mrs. Caroline Edwards
Dr. and Mrs.
Richard H. Egdahl
Mr. and Mrs.
Richard S. Emmet
Dorothea and
Bradford Endicott

Continued on page 55

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

MEMBERS–$2,500 to $4,999 *continued*

Mrs. Priscilla Endicott
John P. II and Nancy S. Eustis
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Mr. and Mrs. Lawrence K. Fish
Mrs. Gerald Flaxer
Dr. Eric T. Fossel
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Stephanie Gertz
Mr. Frank S. Gilligan
Ms. Pamela Ormsbee Giroux
Mr. and Mrs. Robert R. Glauber
Dr. and Mrs. Clifford D. Gluck
Carol R. and Avram J. Goldberg
Jordan and Sandy Golding
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Margaret L. Hargrove
Ellen and John Harris
Mr. and Mrs. Reed Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Richard and Carole Higginbotham
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Patricia and Galen Ho
Mr. Albert A. Holman III and Ms. Susan P. Stickells
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger B. Hunt
Mrs. Joseph Hyman
Mrs. Henderson Inches, Jr.
Mrs. Joanie V. Ingraham
Mrs. James H. Jackson
Mr. Herbert R. Jacobs
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Bela T. Kalman
Mr. and Mrs. Edwin M. Kania, Jr.
Mr. James B. Keegan
Bill Kelly
Joan Bennett Kennedy
Mr. Paul L. King
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Mrs. Elena Kingsland
Joanie and Doug Kingsley
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Sue and Harry Kohn
Alice Bator Kurland
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. David S. Lee
Mr. Alexander M. Levine
Emily Lewis
Lucia Lin
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Keith Lockhart
Mrs. Dunbar Lockwood, Jr.
Shari Loessberg and Christopher Smart
Mr. Graham Atwell Long
Mrs. Augustus P. Loring
Mr. and Mrs. Caleb Loring, Jr.
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John A. MacLeod II
Peter E. and Betsy Ridge Madsen
Mr. James A. Manninen
Dr. and Mrs. John D. Matthews
Dr. Robert and Jane B. Mayer
Mr. William F. Meagher, Jr.
Kate and Al Merck
Mr. and Mrs. Robert G. Millar
Jeffrey and Molly Millman
Mr. Peter Minichiello
Trudi and Elliot Mishara
Mr. and Mrs. Robert Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Dr. Yasuhisa and Aeiko Nakayama
Anne J. Neilson
Mr. and Mrs. Andrew L. Nichols
Mrs. Albert L. Nickerson
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Robert T. O'Connell
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Joseph and Joan Patton
Mr. and Mrs. John A. Perkins
Mr. J. H. Dainger Perry
Ms. Ann M. Philbin
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. and Mrs. Richard D. Phippen
Angie and Leon Piatelli
Leo Wasserman Foundation
Muriel K. Pokross, Trustee

Continued on page 57

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

BOSTON
SYMPHONY
ORCHESTRA
JAMES LEVINE
Music Director

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

ASSISTED LIVING

WELCOME TO LIVING WELL



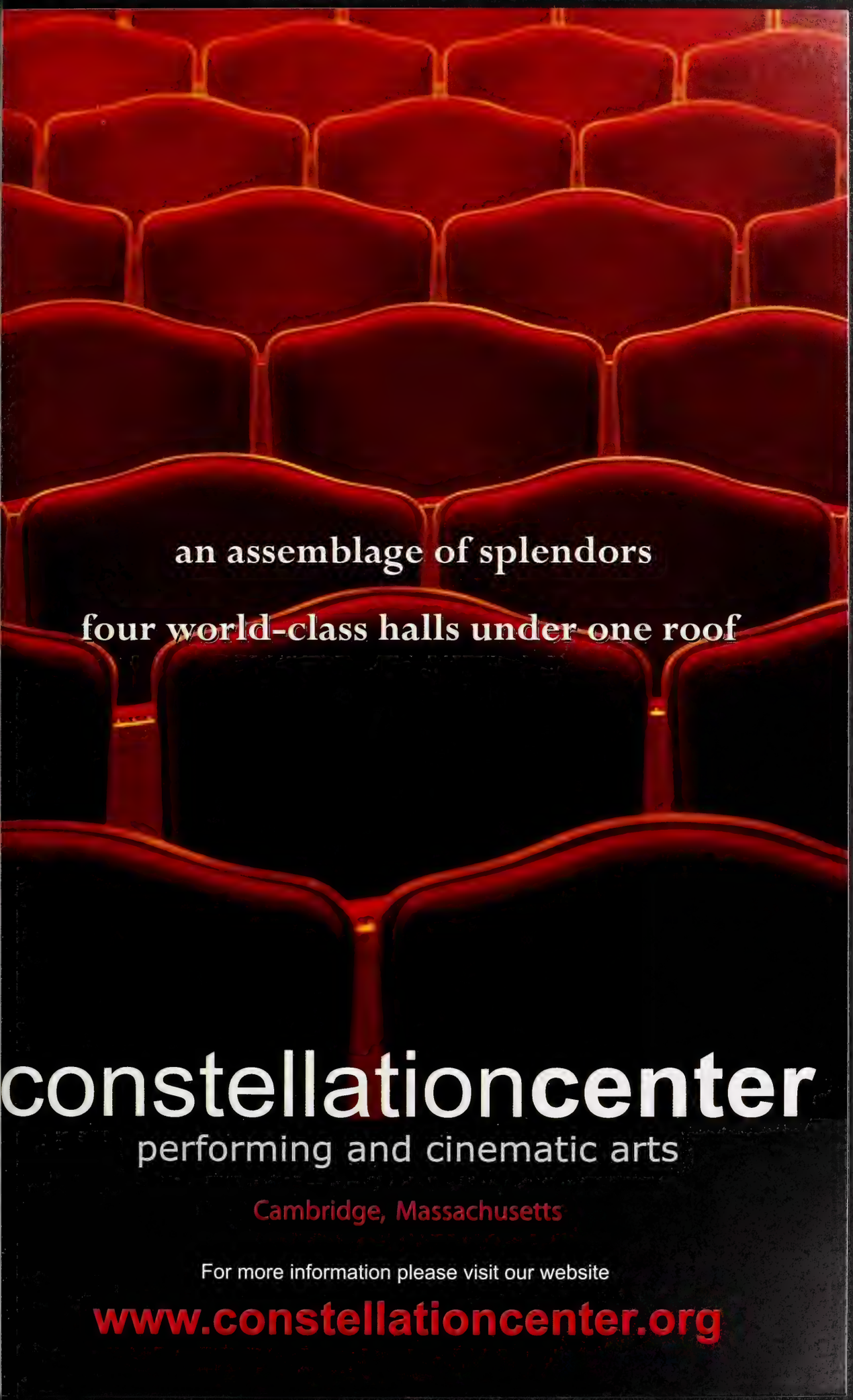
Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone
We are open to people of all nationalities.

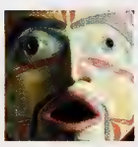
206 Waltham Street, West Newton, MA 02465 www.slcenter.org

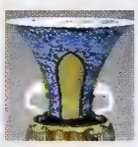

an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.


Photo and © Timothy Hursley








P|E|M

Peabody
Essex
Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

MEMBERS–$2,500 to $4,999 *continued*

Dr. and Mrs. Jerome Porush
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Mr. and Mrs. Laurence S. Reineman
Robert and Ruth Remis
Donna Riccardi and Douglas Green
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
Debbie and Alan Rottenberg
Mr. and Mrs. William H. Rousseau
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Sylvia L. Sandeen
Betty and Pieter Schiller
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
Robert E. Scully, M.D.
Maurice and Sarah Segall
Robert G. Segel and Janice L. Sherman
The Shane Foundation
Mr. and Mrs. Malcolm L. Sherman
Mr. Maurice Simon
Mr. Marshall H. Sirvetz
Maggie and John Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Micho and William Spring
Mrs. Rex Stark
Maximilian and Nancy Steinmann
Mr. Thomas G. Stemberg
Ira and Jacquie Stepanian
Fredericka and Howard Stevenson
Mr. and Mrs. Galen L. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Mrs. Carol B. Sullivan
Mr. and Mrs. Joseph Swiniarski
Jeanne and John Talbourdet
Patricia L. Tambone
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Mr. H. Stephen Tilton
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. and Mrs. William C. Van Faasen
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
William Gallagher Associates
Margaret C. Williams
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Lynne and Frank Wisneski
Rev. and Mrs. Cornelius A. Wood, Jr.
Chip and Jean Wood
Elizabeth Zimmermann

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

FALL 2004

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.



Oct 15 & 17 ***All Beethoven***

Clarinet Trio in B-flat major, Op. 11
Violin Sonata in A major, Op. 47 ***"KREUTZER"***
String Quintet in C major, Op. 29 ***"STORM"***

Nov 12 & 14 ***The Rite of Spring***

Brahms — Two Songs for Voice, Viola and Piano, Op. 91
Featuring Mezzo Soprano Mary Nessinger

Dvořák — Piano Quartet in D major, OP. 23

Stravinsky — The Rite of Spring for Piano Four Hands
Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2002-2003 season, members of the Walter Piston Society gave more than $4.5 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call the Planned Giving Office at (617) 638-9262 or (888) 244-4694.

Anonymous (26)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian

Continued on page 61

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

To us, you're not an account number. You're someone we know personally.

We're Derby and Company. Our goal is to become your partner in preserving, managing and growing your wealth.

When you choose us, we listen, we understand, and we work with you to design an investment program that meets your individual needs.

And, when you call, we'll know who you are.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459
617-527-0033 • www.derbyandcompany.com

Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris

Continued on page 63

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES

617-876-0369

www.seniorlivingresidences.com

Follow Your Dreams

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

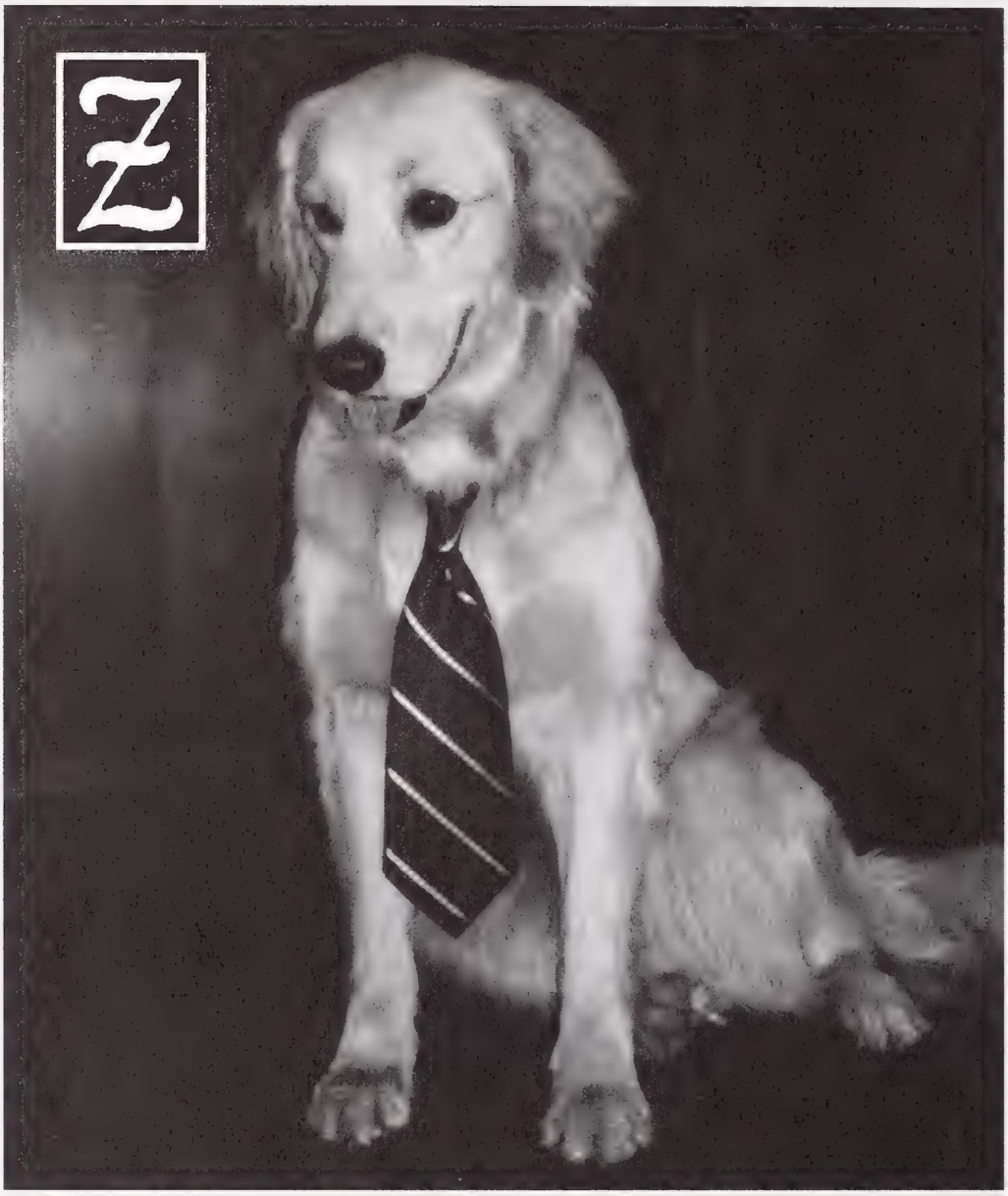
10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com



Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W. D. Sohier
Drs. Norman Solomon and Merwin Geffen

Continued on page 65



Where the merchandise is almost as great looking as the pooch

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Serving the Financial District since 1933

Grady's fashions by Robert Talbott

Mr. Masatsugu Sonobe
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617-581-6644** or visit us at:
www.adams-solutions.com

ADAMS
design and marketing solutions

One Gateway Center
Newton, Massachusetts 02458

BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

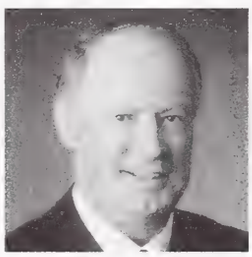
These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC²
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM. . .

Thursday, October 7, at 10:30 a.m.
(Open Rehearsal)
Thursday, October 7, at 8
Friday, October 8, at 1:30
Saturday, October 9, at 8
Tuesday, October 12, at 8

Pre-Concert Talks
by Harlow Robinson,
Northeastern University

CHARLES DUTOIT conducting

RAVEL — *Mother Goose* Suite

Pavane of the Sleeping Beauty
Tom Thumb
Laideronette, Empress of the Pagodas
Conversations of Beauty and the Beast
The Fairy Garden

LISZT — Piano Concerto No. 2 in A

YEFIM BRONFMAN

INTERMISSION

RACHMANINOFF — *Symphonic Dances*, Opus 45

Non allegro
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace

French conductor Charles Dutoit returns to the BSO's Symphony Hall podium for the first time since the spring of 1993, leading the BSO and pianist Yefim Bronfman in Liszt's A major piano concerto. The archetype of the Romantic-era piano virtuoso, Liszt sketched the concerto (along with his Concerto No. 1) in 1839, but refined it over the following years. It was finally premiered in Weimar in 1857, with the composer conducting and his student Hans von Bronsart as soloist. Opening the program is the suite from Ravel's fairy-tale-inspired *Ma Mère l'oye* (*Mother Goose*), which he'd originally written as a piano work for the children of close friends. The orchestral version displays his typically brilliant and subtle use of instrumentation. Closing the evening is Rachmaninoff's *Symphonic Dances*, the composer's final work, which he composed for Eugene Ormandy and the Philadelphia Orchestra in 1940.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, October 1, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 7, 8-9:45
Friday 'B'—October 8, 1:30-3:15
Saturday 'A'—October 9, 8-9:45
Tuesday 'B'—October 12, 8-9:45

CHARLES DUTOIT conducting
YEFIM BRONFMAN, piano

RAVEL	*Mother Goose* Suite
LISZT	Piano Concerto No. 2
RACHMANINOFF	*Symphonic Dances*

Sunday, October 10, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

DVOŘÁK	Bagatelles, for two violins, cello, and harmonium, Opus 47
STARER	*Concerto a 3*, for clarinet, trumpet, trombone, and piano
MARTINŮ	*La Revue de Cuisine*, for violin, cello, clarinet, bassoon, trumpet, and piano
DVOŘÁK	Wind Serenade in D minor, Opus 44

Thursday, October 14, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—October 14, 8-9:55
Friday 'A'—October 15, 1:30-3:25
Saturday 'B'—October 16, 8-9:55

ANDRÉ PREVIN conducting
TRULS MØRK, cello

RAVEL	*Le Tombeau de Couperin*
DUTILLEUX	*Tout un monde lointain...* for cello and orchestra
DVOŘÁK	Symphony No. 8

Friday, October 22, at 6:45 p.m.—
James Levine/BSO Inaugural Gala
(Champagne reception, 5:45 p.m.;
no Pre-Concert Talk)
Saturday 'A'—October 23, 8-9:45

JAMES LEVINE conducting
JANE EAGLEN, soprano I
(Magna Peccatrix)
HEI-KYUNG HONG, soprano II
(Una poenitentium)
HEIDI GRANT MURPHY, soprano III
(Mater gloriosa)
STEPHANIE BLYTHE, alto I
(Mulier Samaritana)
YVONNE NAEF, alto II (Mater Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone
(Pater ecstaticus)
JOHN RELYEA, bass (Pater profundis)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
THE AMERICAN BOYCHOIR,
FERNANDO MALVAR-RUIZ, music director

MAHLER	Symphony No. 8

Thursday 'A'—October 28, 8-10:15
Friday 'B'—October 29, 1:30-3:45
Saturday 'B'—October 30, 8-10:15

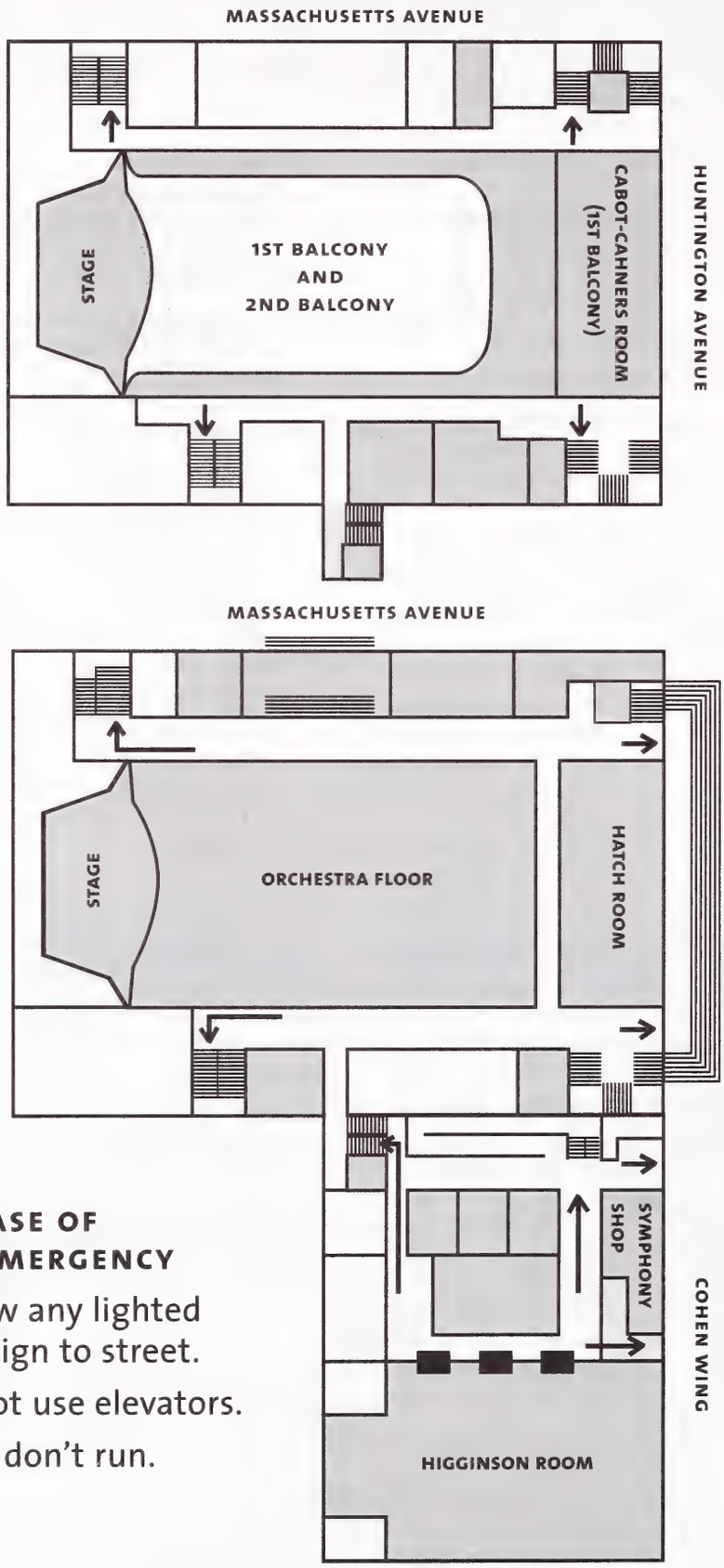
JAMES LEVINE conducting

LIGETI	*Lontano*
MOZART	Symphony No. 38, *Prague*
SCHOENBERG	Five Pieces for Orchestra
STRAVINSKY	*Le Sacre du printemps*

Programs and artists subject to change.

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

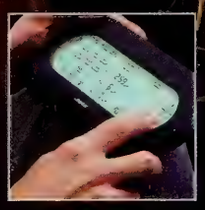
BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.













You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

PHOTOGRAPHY: MICHAEL LUTCH

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE





JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.

With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.



Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

iliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
A Brief History of the Boston Symphony Orchestra 11
BSO Music Director James Levine 16
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
Featured Artists 45
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

Programs copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

A "New"—But Old—Seating Plan for the Boston Symphony Orchestra

BSO audience members will have noticed that, for James Levine's concerts in recent seasons, the orchestra was seated with the first violins to the conductor's left and the second violins to the conductor's right. In the past decade or so, a number of other conductors here—among them Roger Norrington, Simon Rattle, and more recently Christoph von Dohnányi—have also employed this arrangement, which in fact represents the historically authentic seating practice dating from the time of Mozart and Haydn. In the first part of the 20th century, Mahler was writing his symphonies for (and conducting them with) orchestras seated in this way, and the practice was maintained at least until the 1950s, as witness Bruno Walter's concerts with the New York Philharmonic and Toscanini's with the NBC Symphony.

Though other parts of the orchestral seating arrangement might vary depending on the set-up of the stage-space in a given venue, or local tradition, or the forces employed for a particular piece (say, orchestra alone vs. orchestra-plus-chorus), or even the desire of a particular conductor—e.g., Georg Henschel when the BSO was new had half the cellos and basses at rear left, the other half at rear right; a famous photo of the BSO under Koussevitzky shows the double basses spread across the rear of the stage—antiphonally seated first and second violins remained pretty much a constant, ultimately giving way during the 20th century for various reasons, among them the fact that composers writing in newer styles often began using the orchestra in general (say, for coloristic purposes), and the violins in particular (which came to be treated more as a massed group rather than as two independent units), in a greater variety of ways. It also seems quite likely that the advent of stereo sound—whereby record producers could exploit the contrast between the bright-sounding violins, all massed together on the left, and the lower-sounding cellos and basses on the right—played a part in the change from what had previously been the norm.

Two noteworthy instances where the interplay of first and second violins is particularly telling occur (1) at the very end of Beethoven's Seventh Symphony, where an energetic motif derived from the finale's main theme is tossed back and forth between the first and second violins over a sustained bass line to heighten the energy of the work's closing pages; and (2) in Tchaikovsky's opening theme for the last movement of his *Pathétique* Symphony—a theme whose notes are actually played alternately by the first and second violins.

With the arrival this season of James Levine as music director, the BSO will now utilize this seating plan not only for his concerts, but also for those by many, if not most, of the BSO's guest conductors. Mr. Levine has in fact employed this seating arrangement with all of the orchestras of which he has been music director over the years, the Metropolitan Opera Orchestra and the Munich Philharmonic among them. As he himself once observed (in an essay accompanying his Mozart symphony recordings made between 1984 and 1989 with the Vienna Philharmonic), using antiphonally seated violins not only restores the original integrity of the second violins (if only by allowing them to be

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

heard more clearly, without their sound being physically blocked by the bodies of the firsts); it also restores the composers' originally intended sound-spectrum by spreading the higher string sonorities—i.e., the principal melodic sonority—across the front of the stage. This in turns helps clarify the overall musical texture, since the lower string instruments (violas, cellos, basses) are no longer massed on just one side of the stage. As Mr. Levine also notes, with the cellos and double basses now alongside the first violins (where the seconds used to be), the musical bass line is immediately adjacent to the melody, allowing for a more sensitive interaction among the players of those instruments. And with the violas on the inside, next to the second violins, the inner voices are grouped together, allowing for a more sensitive interaction among those players as well.

—M.M.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. Keith Lockhart will be on hand for the festivities, and James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Symphony Hall throughout the day and staff an Instrument Playground for children.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Following its rededication as part of the November 7 Open House, the organ will be featured during 2004-2005 in the BSO performances of Mahler's Symphony No. 8 that inaugurate James Levine's tenure as BSO Music Director in October, and in the season-closing performances of Respighi's *Pines of Rome* under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

Remembering Daniel Pearl

Pianist Yefim Bronfman dedicates his performances this week to the memory of the American journalist Daniel Pearl, who was kidnapped and murdered in 2002 in Pakistan, and whose 41st birthday would have fallen on October 10, 2004. Mr. Pearl was a talented violinist, fiddler, and mandolin player for whom music was an essential form of expression, and through which he formed new connections and friendships throughout his life. Now, each year at this time, Daniel Pearl Music Day unites performers and music lovers around the world in a stand for peace and tolerance, and in tribute to all those who use the power of music to reaffirm their faith in humanity.

"Elliott Carter's Orchestral Music": A Conference at Harvard, November 9

In conjunction with the BSO's upcoming performances of Elliott Carter's *Symphonia* and *Micomicón* under Music Director James Levine on November 11, 12, and 13, the BSO and Harvard University's Department of Music will honor the 95-year-old composer by holding a conference entitled "Elliott Carter's Orchestral Music," to take place at the Minda de Gunzburg Center for European Studies in Cambridge on Tuesday, November 9, 2004. The day will feature presentations by prominent scholars (2 p.m.-4:30 p.m.), a panel discussion to include the presenters—Daniel Albright, David Schiff, and Anne Shreffler—as well as such guest experts as John Link and Charles Rosen (5 p.m.-6 p.m.), and a screening of "A Labyrinth of Time," a documentary film on the composer by Frank Scheffer (7 p.m.-8:30 p.m.). Admission is free and open to the public. The Minda da Gunzberg Center for European Studies is located on 27 Kirkland Street in Cambridge. For more information please visit www.bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, start-

ing at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Ravel, Liszt, and Rachmaninoff. In the weeks ahead, scholar/teacher Elizabeth Seitz discusses Ravel, Dutilleux, and Dvořák (October 14-16), BSO Director of Program Publications Marc Mandel discusses Mahler's Symphony No. 8 (October 23), and former BSO Director of Publications Michael Steinberg discusses Ligeti, Mozart, Schoenberg, and Stravinsky (October 28-30).

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Maine Seacoast/New Hampshire area, Marblehead/Swampscott, western New Hampshire, North Hampton and Peterborough in New Hampshire, and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but



BOSTON SYMPHONY

Chamber Players

at Jordan Hall

2004–2005 SEASON

SUNDAY, OCTOBER 10, 2004 • 3PM

DVOŘÁK Bagatelles, Op. 47
STARER *Concerto a 3*
MARTINŮ *La Revue de Cuisine*
DVOŘÁK Serenade for Winds, Op. 44

Tickets: **$30, $22, $17**

Tickets may be purchased through SymphonyCharge at **(617) 266-1200** or at the Symphony Hall Box Office. On the day of the concert, tickets are only available at the Jordan Hall Box Office, which is located at 30 Gainsborough Street. ***All programs and artists subject to change.***

also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Boston Symphony Chamber Players 2004-2005 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.
The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Dvořák, Starer, and Martinů on Sunday, October 10, at 3 p.m. The season continues with music of J.S. Bach, Villa-Lobos, and Brahms on January 9; Copland, Barber, Strauss, and Beethoven on March 20; and Mozart, Britten, Fine, and Prokofiev on May 8. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —scheduled for November 19, January 7, January 28, March 4, April 1, and April 8—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

LandVest®

THE NEXT LEVEL OF SERVICE



Mattapoisett

GOODSPEED

Island property with over 400 ft. of sandy beachfront. Nearly 2 acres with enough upland for the construction of a waterfront residence. Panoramic views from the head of Mattapoisett Harbor out to Buzzards Bay, Cape Cod and the Elizabeth Islands. Southerly water views, and to the north the property overlooks a tidal salt marsh, Eel Pond, a protected conservation area. Only a short walk from the center of Mattapoisett a charming town which is a quintessential New England waterfront community. ***$2,250,000***

Jerome Heller 617-357-8994



North End, Boston

COLUMBUS COURT

An exquisite statement of architectural detail. The 2 bedroom, 2.5 bathroom unit has a study, an exercise area, 2 Philips Plasma flat screen televisions, a 40 ft. private deck, custom-designed storage spaces, hardwood floors, lofty ceilings, cherry cabinetry, granite countertops, and panoramic views. Include a daytime concierge, elevator, and a lg. common deck with spectacular views. Offered for sale with furnishings. Unit has 1 indoor, deeded parking space. ***$1,450,000***

Maryann Roos Taylor 617-357-0446



Brookline

324 WARREN STREET

The 5000 square foot Tudor-style residence offers an exciting and comfortably modern interior in the ultimate combination of old and new. Natural light floods into the living space through original lead pane windows. Offers a stunning master suite, six bedrooms, four full baths, two half baths and four fireplaces. Lovely swimming pool enclosure and private rear yard. ***$4,450,000***

Terry Maitland 617-357-8949



Sudbury

HILLTOP ESTATE

Hilltop views, rolling lawns, and abutting conservation land provide a completely private setting. The thirteen-room, 8,000± sq.ft. manor house sits on 8.3± acres. Includes two guest cottages, a pool with cabana, and a four-car garage with caretaker's apartment. ***$4,450,000*** Additional 3.5± acres available with two family house and cottage.

Stewart Young 617-357-8930

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

Z

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933



Support **a new era** at the BSO

PHOTOGRAPHY: MICHAEL LUTCH

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friends of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

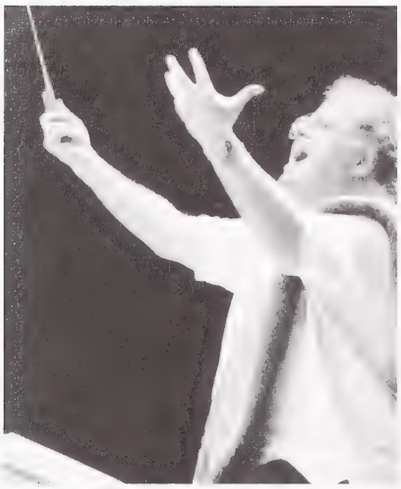


Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine begins his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—this fall.

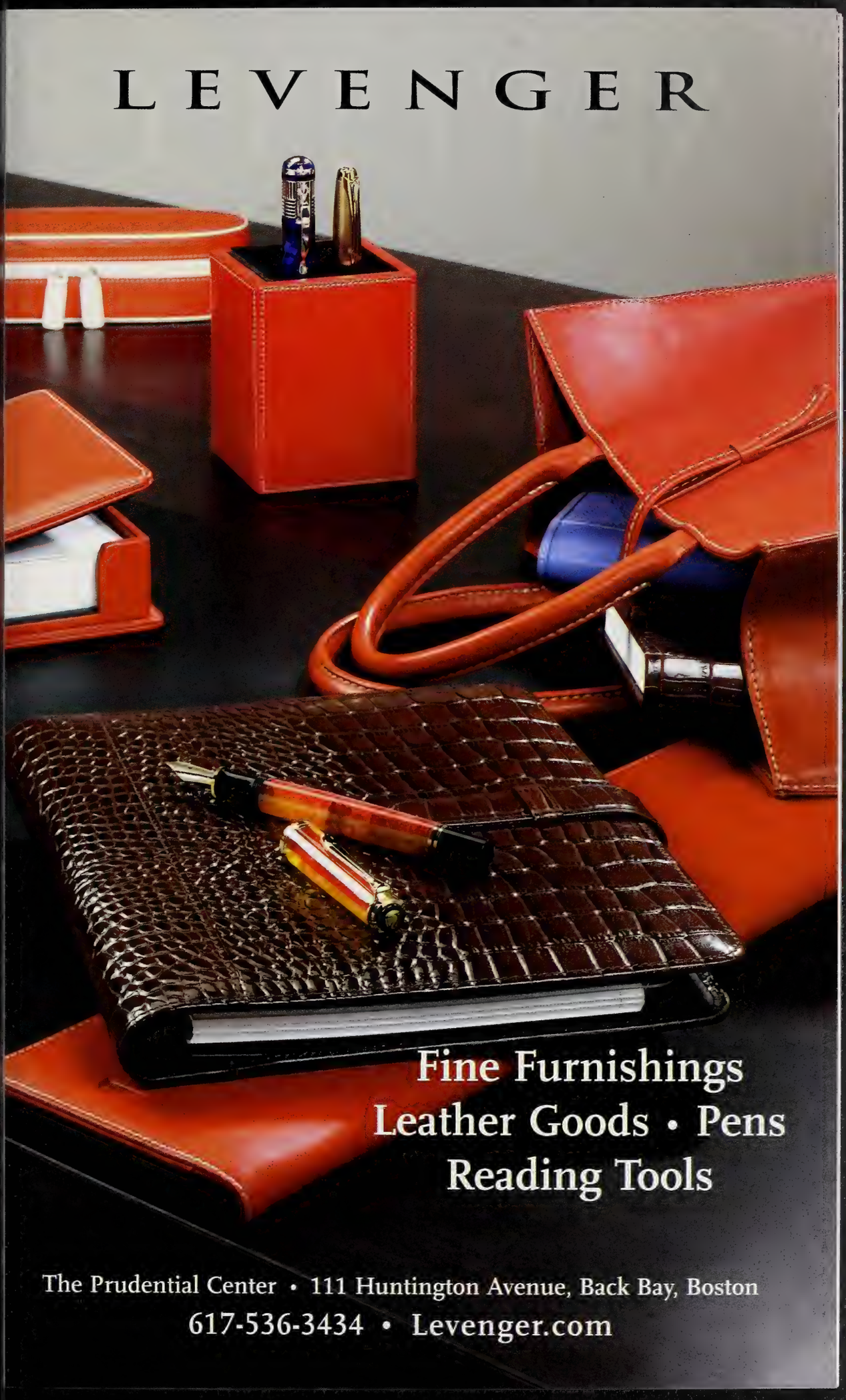
Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opens his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

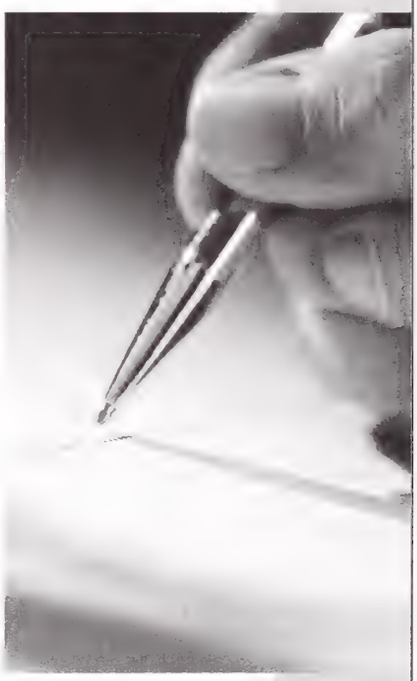
Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.



Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com

EQUAL HOUSING LENDER

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, October 7, at 8
SPONSORED BY DELTA AIR LINES
Friday, October 8, at 1:30
Saturday, October 9, at 8
Tuesday, October 12, at 8

CHARLES DUTOIT conducting

RAVEL — *Mother Goose* Suite

Pavane of the Sleeping Beauty
Tom Thumb
Laideronette, Empress of the Pagodas
Conversations of Beauty and the Beast
The Fairy Garden

LISZT — Piano Concerto No. 2 in A

YEFIM BRONFMAN

Yefim Bronfman dedicates his performances this week to the memory of the American journalist Daniel Pearl (see page 7)**.**

INTERMISSION

RACHMANINOFF — *Symphonic Dances*, Opus 45

Non allegro
Andante con moto (Tempo di valse)
Lento assai – Allegro vivace

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 9:45 and the afternoon concert about 3:15.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director



SEASON 2004 | 2005

BALANCHINE MARTINS BALANCHINE
October 21–24 , 2004

THE TAMING OF THE SHREW
October 28–31 / November 4–7, 2004

LA SYLPHIDE
March 3–6 / March 10–13, 2005

FALLING ANGELS
March 17–20, 2005

THE SLEEPING BEAUTY
May 5–15, 2005

THE NUTCRACKER
Presented by Fidelity
November 26–December 30, 2004

DON'T MISS A MOMENT!

SUBSCRIPTIONS **ON SALE NOW** • Packages start at $117
CALL **617.695.6955** TODAY!
For general tickets call Telecharge 800.447.7400
For tickets to *The Nutcracker* call Ticketmaster 617.931.2787

www.bostonballet.org

Season Lead Sponsor
Fidelity Investments

WCVB-TV Boston
Television Partner

Season funded in part by
Massachusetts Cultural Council

The Nutcracker is not a part of a regular sesaon subscription.
PHOTOGRAPHY: *Sonata for Two Pianos and Percussion,* Romi Beppu and Nelson Madrigal, by Eric Antoniou

Maurice Ravel
Mother Goose Suite



Joseph Maurice Ravel was born in Ciboure, Basses Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *(*Mother Goose*) originally for piano four-hands in the years 1908-10 and orchestrated it as a ballet (adding a Prelude and "Spinning-wheel Dance") in 1911. The original piano version was premiered by a pair of children, six and seven years old (see below), at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. Karl Muck led the first BSO performances of the suite in December 1913, subsequent BSO performances of the suite being given by Pierre Monteux, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Ernest Ansermet, Jean Morel, Charles Munch, Bernard Haitink, Seiji Ozawa, Kazuyoshi Akiyama, André Previn, Joseph Silverstein, Jeffrey Tate, John Eliot Gardiner (the most recent subscription performances of the suite, in January 1991), and Yan Pascal Tortelier (the most recent Tanglewood performance, in August 1998). Ravel's complete* Mother Goose *ballet score was introduced to the BSO repertoire by Seiji Ozawa in April 1974 and has been given in BSO concerts most recently by André Previn at Tanglewood (July 1997) and by Robert Spano at Symphony Hall (January 2000). The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that this empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. (Ravel's opera is patently a major source of musical inspiration for the delightful contemporary opera *Where the Wild Things Are*, with music by Oliver Knussen to a libretto by Maurice Sendak.) Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales that he used as the basis of a suite of simple four-hand piano pieces called *Ma Mère l'oye* (*Mother Goose*) designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who was responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* (*Stories or tales of the olden times, with morals*) that became known popularly in France as "Mother Goose"; yet Perrault provided only two of the tales for Ravel's

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Scul

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronette (The Ugly Little Girl), Empress of the Pagodas"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* (*Children's Treasury of Moral Tales*), published by Marie Leprince de Beaumont in 1757.

The *Pavane de la Belle au bois dormant* (*Pavane of the Sleeping Beauty*) is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising, considering Ravel's reputation for chromaticism). *Petit Poucet* (*Tom Thumb*) is a bit of a narrative of little Tom Thumb lost in the forest and casting out breadcrumbs to leave a trail for himself, only to find that the birds have eaten them all up. This movement is filled with marvels of ingenious invention: the melody representing poor Tom proceeding from 2/4 to 3/4 to 4/4 to 5/4 in meter, as he gets progressively more bewildered and lost; the scattering of crumbs in an unending sequence of thirds from the violins; and the chirping of the birds that eat them up in a series of complicated violin harmonics. *Laideronnette, impératrice des pagodes* (*Laideronette, Empress of the Pagodas*) indulges in a bit of orientalism (in the original piano version, the upper part was written entirely for the black keys of the piano, producing automatically a pentatonic melody), with repetitive figures in the percussion lending a genuinely eastern air. *Les Entretiens de la belle et de la bête* (*Conversations of Beauty and the Beast*) has generally been regarded as the favorite movement of the suite, if only because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique* (*The Fairy Garden*) concludes the suite with the same kind of quiet and utter simplicity as characterized the opening.

The orchestration of Ravel's delicate four-hand piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. But it is the five-movement suite, the orchestral version of Ravel's children's piece, illuminated by his palette of colors bright and muted, that has captured public favor and keeps his nursery-rhyme score in performance.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

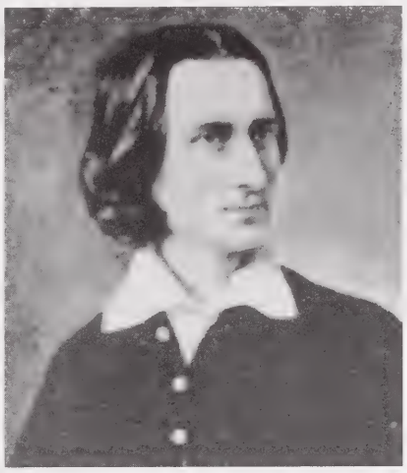
ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

Franz Liszt
Piano Concerto No. 2 in A



Franz (Ferenc in Hungarian) Liszt was born in Raiding, Hungary, on October 22, 1811, and died in Bayreuth, Germany, on July 31, 1886. He drafted both of his piano concertos at roughly the same time in 1839, then put them aside and reworked them in 1849. The Second Concerto was apparently finished by October 1849, but Liszt continued to make small changes thereafter. The first performance took place at the Weimar Court Theater on January 7, 1857, with Liszt conducting and his pupil Hans von Bronsart as soloist. Theodore Thomas led the first American performance on October 5, 1870, at the Boston Music Hall with Anna Mehlig as soloist. Georg Henschel conducted the first Boston Symphony performances in February 1884 with pianist Carl Baermann. Soloists for subsequent BSO performances have included Rafael Joseffy, Arthur Friedheim, Richard Burmeister, and Ferruccio Busoni (all with Arthur Nikisch conducting); Joseffy again (with Emil Paur conducting); Baermann, Leopold Godowsky, Joseffy, and Waldemar Lütschg (with Wilhelm Gericke); Rudolf Ganz, Heinrich Gebhard, and Ernest Schelling (with Karl Muck); Ossip Gabrilowitsch, Yolanda Merö, Ganz, and Gebhard (with Max Fiedler); Erwin Nyiregyhazi, Marjorie Church, and Mitja Nikisch (with Pierre Monteux); Nadia Reisenberg and Merö (with Serge Koussevitzky); Byron Janis (with Charles Munch); Van Cliburn, Jorge Bolet, and Emanuel Ax (with Erich Leinsdorf); Russell Sherman (with Sergiu Comissiona); Krystian Zimerman (with Seiji Ozawa in April 1987, at which time the work was recorded for Deutsche Grammophon); André Watts (with Seiji Ozawa, Kurt Masur, and most recently on July 12, 1992, with Hermann Michael—the BSO's most recent Tanglewood performance), and Emanuel Ax again (the most recent subscription performances, with Robert Spano in January 2000). In addition to the solo pianist, the score calls for three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and first performance as the Second Piano Concerto.

It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had put himself to some extent in the hands of Joachim Raff, who is believed to have worked

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

IN 1996 ARTISTIC DIRECTOR GIL ROSE changed the landscape of orchestral concerts in Boston by reuniting composers and audiences in a shared concert experience. Nine years later, BMOP has secured a national reputation through its critically acclaimed performances and world premiere recordings. At every concert, BMOP collaborates with the most influential composers of our time and the best of Boston's superb freelance musicians to present today's most provocative classical music.

THIS MONTH

Voices

OCTOBER 1, 2004 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY



SYLVAN

WITH Kendra Colton, Frank Kelley, David Kravitz, Mary Nessinger, and Sanford Sylvan

WORKS FOR ORCHESTRA AND VOICE BY Elliott Carter, Charles Fussell, George Rochberg and Andy Vores

Bernard Rands: Canti Trilogy

CELEBRATING THE COMPOSER'S 70TH BIRTHDAY AND THE ARSIS RELEASE OF BMOP'S RECORDING OF HIS CANTI TRILOGY

OCTOBER 29, 2004 8:00

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

WITH Janna Baty, Daniel Cole, and William Hite

"Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos."

THE NEW YORK TIMES ON BMOP'S MARCH 2000 "CANTI TRILOGY" PERFORMANCE

GIL ROSE, CONDUCTOR

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

with him on his scoring and even perhaps to have scored a few of the symphonic poems. (Raff was an extremely fluent and prolific composer, eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely recognized as the greatest living German symphonist.) But it is clear that Liszt had essentially finished the A major concerto before Raff even arrived. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, and so poetic throughout, that it is hard to see where any changes could have been made.

Even though the work was "finished" according to Liszt in 1849, he was in no hurry to present it to the public, and there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on May 12, 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively." The "definitive" fair copy was made by Raff, but even then Liszt added a few more touches himself. And Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as soloist. By now Liszt himself had definitely given up appearing as a virtuoso, and most of his own performances at the keyboard were private affairs. He preferred to be presented as a conductor and composer.

Like so much of Liszt's work, the Second Concerto is *sui generis*. Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The fusion of the usual three movements of a concerto into a single long movement that could be construed as a kind of sonata form is Liszt's response to the nineteenth-century composer's search for increasing organic relationships throughout a composition, and his inventive reworking of the motivic material to produce melodies of strikingly diverse psychological tone remains a matter of admiration. The orchestration throughout is masterly, and though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material; thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

—Steven Ledbetter

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com



It's a noisy world out there. Rise above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

Sergei Rachmaninoff
Symphonic Dances, Opus 45



Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Symphonic Dances *at Orchard Point, Long Island, during the summer of 1940 and completed the orchestration between August 10 and October 29, 1940, during his fall concert tour. The score is dedicated to the Philadelphia Orchestra and conductor Eugene Ormandy, who gave the first performance on January 3, 1941. The Boston Symphony Orchestra first played this music in October 1974 under Seiji Ozawa's direction in Boston and at Carnegie Hall, subsequent BSO performances being given by Andrew Davis, Charles Dutoit, Mariss Jansons (the most recent subscription performances, in January 1995), and Sergiu Comissiona (the most recent Tanglewood performance, on July 12, 1998). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, harp, piano, timpani, triangle, tambourine, bass drum, side drum, tam-tam, cymbals, xylophone, bells, glockenspiel, and strings. The saxophonist at this performance is BSO clarinetist Thomas Martin.*

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last. Oddly enough, though he had spent a good part of his time in this country from as early as 1918, the *Symphonic Dances* was the first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he composed his *Corelli* Variations (for piano solo), the *Rhapsody on a Theme of Paganini*, and the Third Symphony in that idyllic locale. The outbreak of war in 1939 had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in the still-salubrious air of Beverly Hills.

Life is short. Play.....

Restored Steinways Available
A Tradition of Excellence
Since 1950



Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com



Retire with style.

Mr. & Mrs. Thomas Galligan, Fox Hill Village residents

He is the former CEO of Boston Edison; she was a member of the Boston Symphony's Board of Overseers. Only the most outstanding residence could satisfy the needs of Tom and Lauretta Galligan. Fox Hill Village offers the Galligans distinguished floor plans, dependable security and onsite cultural opportunities like college courses, movies, lectures and concerts. Come and experience for yourself the incomparable elegance of Fox Hill Village. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

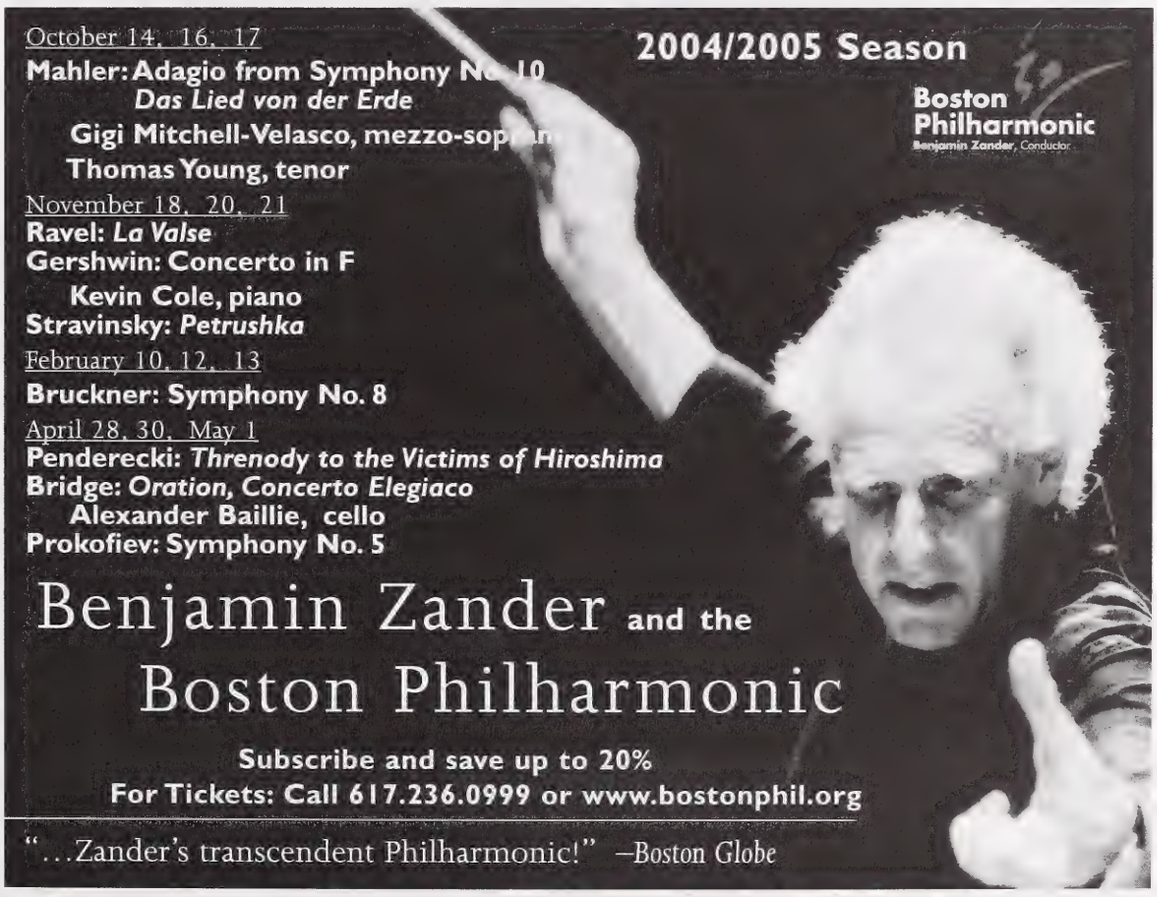
10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)

As with so many of his compositions, the *Symphonic Dances* caused him a great deal of anxiety, but he finished the main work of composition rather quickly. When, on August 21, 1940, he first announced completion of the score to its dedicatee Eugene Ormandy, it bore the title "*Fantastic Dances*." Rachmaninoff added that the beginning of his concert tour would probably delay completion of the orchestration. Still, he managed to complete the score in time for a Philadelphia performance that season. By then he had changed the name to *Symphonic Dances*, which is fully appropriate given the scope and richness of the score. Rachmaninoff's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.

Even before giving Ormandy a look at the score, Rachmaninoff played part of it for the choreographer Leonid Fokine, in the expectation that Fokine might use the work for a ballet, as he had already done with the *Rhapsody on a Theme of Paganini*. Fokine wrote Rachmaninoff of his reactions on September 23, the day after his preview, on the basis of this partial hearing of the music on the piano:

> Though I'm a poor musician and I don't grasp everything immediately, the music has caught me up and I feel that I have mastered all that you played and that I can guess the whole. Perhaps fragments, with a few words, sneak into the head better than a harmonious and unbroken performance. Before the hearing I was a little scared of the Russian element that you had mentioned, but yesterday I fell in love with it, and it seemed to be appropriate and beautiful.

The intended collaboration came to nothing, however. Fokine died the following August without creating the ballet. And Rachmaninoff's reaction was bitter in expressing the loss of the giants of his generation in Russian culture: "Chaliapin, Stanislavsky, Fokine



Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Love Struck, Torn and Healed

Friday, October 15, 2004 8pm
First Parish Church, Wakefield

Sunday, October 17, 2004 3pm
NEC's Jordan Hall, Boston

Mozart	Divertimento in F major, K.138
Mahler	Adagietto for harp and strings from Symphony No.5
Britten	Phaedra, Op.93, for voice, harpsichord, strings and percussion **Janna Baty,** soprano
Dvorak	Serenade in E major, Op.22

Janna Baty: *"An uninhibited and original actress" with "sheer glamour of timbre".*
—The Boston Globe



781-224-1117 www.newenglandstringensemble.org

—this was an epoch in art. Now all are gone! And there's no one to take their place. Only trained walruses are left, as Chaliapin used to say."

Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Bennett's recollections give us a charming and unusual glimpse at the usually sombre and dour Rachmaninoff:

> At that time he played over his score for me on the piano and I was delighted to see his approach to the piano was quite the same as that of all of us when we try to imitate the sound of the orchestra at the keyboard. He sang, whistled, stamped, rolled his chords, and otherwise conducted himself not as one would expect of so great and impeccable a piano virtuoso.

Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosi, Fritz Kreisler.

The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and the phrase "a rehash of old tricks" used by one reviewer was characteristic of the views that put a cloud over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philadelphia Orchestra did not choose to record this new score, though they had been committing to disc virtually



Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



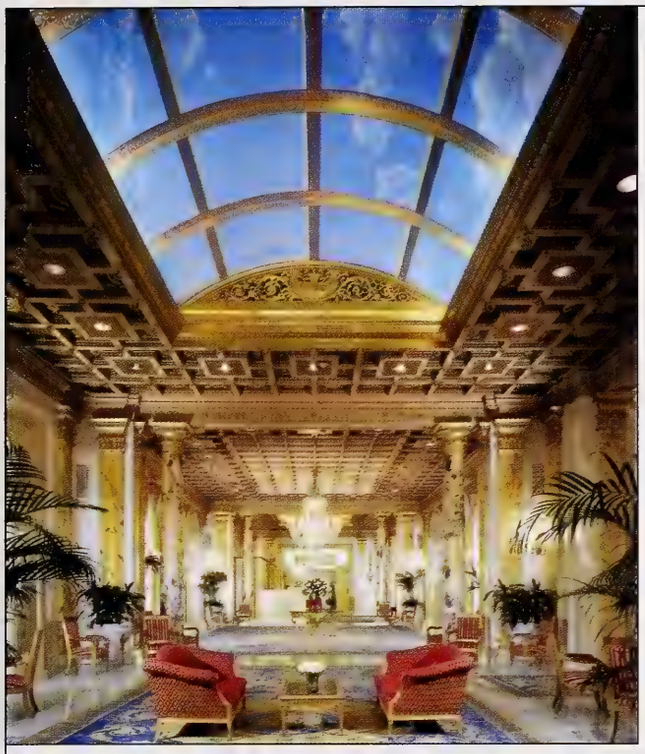
Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

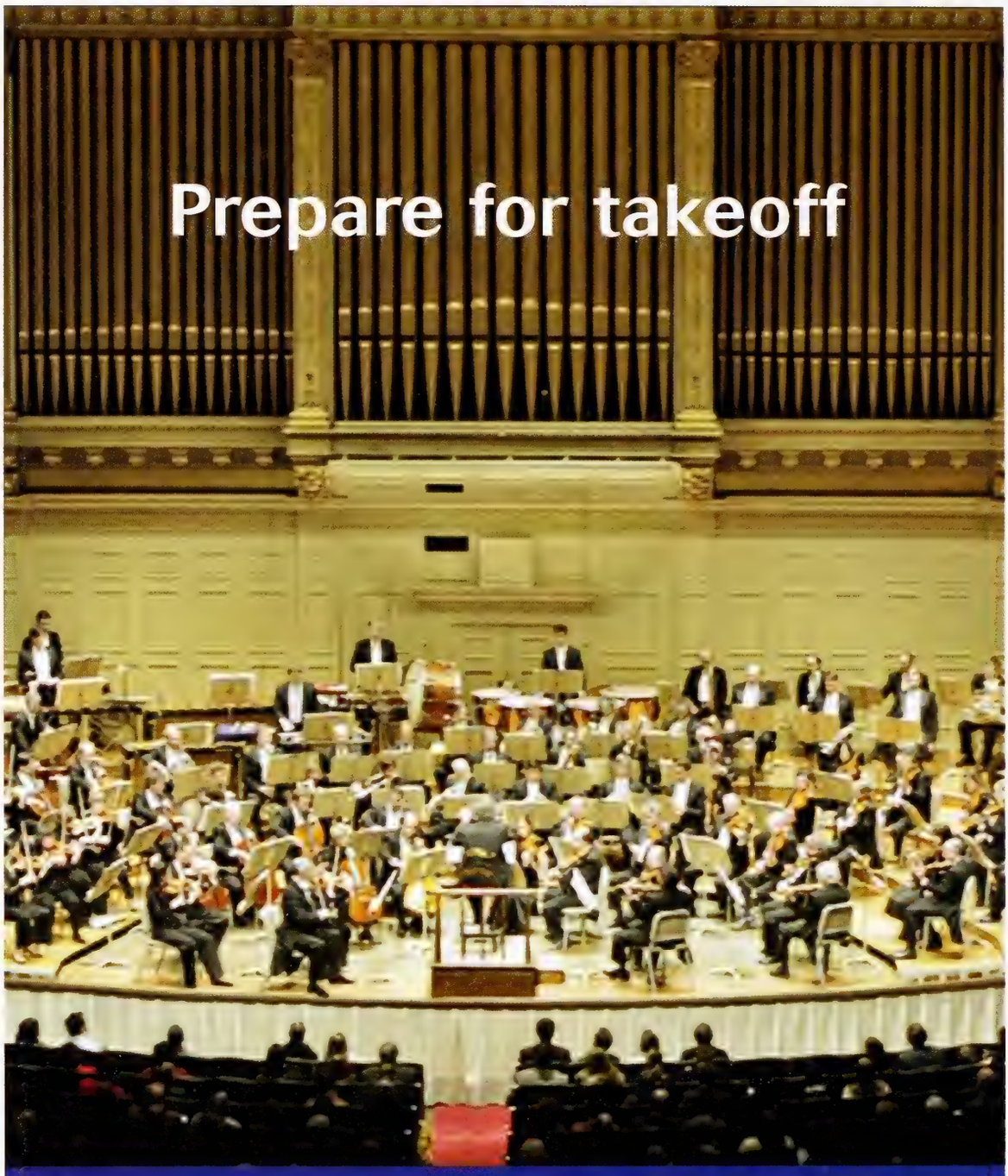
Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory. It is a change that has come about concurrent with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

Like so much of his music, the *Symphonic Dances* contains some references to the chants of the Russian Orthodox church, and it quotes the Roman Catholic *Dies irae* melody as well, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportunity to come to terms with the most catastrophic failure of his life—and this coming-to-terms was, in his mind, an entirely private affair, one that he did not expect us ever to recognize. The premiere of his First Symphony in 1897 under the baton of Alexander Glazunov—reputedly drunk at the time—must have been indescribably bad, to such an extent that the manuscript was put aside for revisions (which Rachmaninoff never made) and then apparently lost in the Russian Revolution. Only two years after his death did the orchestral parts turn up in the Leningrad Conservatory; this made possible the copying of the score in full and a new performance—only the second that the work had received. The failure of the symphony at its premiere had so deeply affected Rachmaninoff that he gave up composing entirely for several years; only after extensive therapy and hypnosis did he undertake the composition of one of his most successful works, the Second Piano Concerto. Evidently he still recalled his greatest failure in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music that he was sure no one would ever hear again—only he turned the darkly somber melody into something altogether more resigned, as if all that he had produced in the meantime had somehow laid to rest the bogey of that first bitter failure.

A brief introduction hints at the most prevalent rhythm of the first movement before presenting one of the two main themes in the orchestra's aggressive block chords. Im-

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

Uni

the sashimi bar at clío
at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885

mediately the principal material, built on a descending triad in a characteristic rhythm (two sixteenth-notes as pickup to an eighth-note), begins its elaboration, through varied harmonies and orchestral colors. It dies away almost in a reversal of the introduction, and the middle section begins wonderfully with woodwinds alone: oboes and clarinets set up a gently rocking figure that becomes the background to a ravishing melody in the alto saxophone. It is repeated with orchestral dress of a different color when violins and strings begin the melody in octaves with sweetly percussive articulations from the piano and harp. The return to the opening material comes by way of a developmental passage based on the principal themes of the opening. These are elaborately developed in the home key of C minor ending in C major; here begins the coda, in which Rachmaninoff converts a dark, chantlike theme from his failed First Symphony into something altogether consoling in the major, a broad melody in the strings against brightly kaleidoscopic figures elsewhere in the orchestra. This single recollection suffices, and the movement ends with another version of its introductory material in a dying fall.

Though written in 6/8 time, the second movement is a waltz, but not one of those lilting carefree Viennese waltzes that seduces the listener into *joie de vivre*; it is altogether more melancholy. After a motto figure in stopped horns and muted trumpets, eerie flourishes in flute and clarinet, and a fiddler's warm-up in the solo violin, the waltz proper begins. It is oddly chromatic, turning strange melodic corners. When the violins take up the theme in parallel thirds (a technique characteristic of the most sugary romantic waltzes), we hear that the sweetness has turned to vinegar. These waltzes are not festive, but resigned and anxious by turn. They recall the end of an era—much as Ravel's *La Valse* does, and as Stephen Sondheim was later to do in his waltz score to *A Little Night Music*, the harmonic turns of which recall Rachmaninoff's waltz etched in acid.

The last movement draws on two of Rachmaninoff's favorite sources for thematic inspiration: the chant of the Russian Orthodox liturgy, and the *Dies irae* melody of the Roman Catholic Mass for the Dead—unlikely source material for a dance piece! But here, as in many of his earlier pieces, Rachmaninoff subjects his musical ideas to rhythmic syncopations which some commentators have wanted to link to the influence of American jazz or other dance music; but given his old predilection for the device, the connection seems unlikely. The *Dies irae* appears in the outer sections of the movement, sometimes quite plainly, sometimes cleverly disguised. An important new theme, first heard on the English horn, is a rhythmically disguised version of the Russian chant sung to the words "Blessed be the Lord" as set by Rachmaninoff himself in his *All-Night Vigil* of 1915. It forms the basis for a lengthy exhilarating dance passage. Shortly before the end of the work, Rachmaninoff introduces a new chant-related melody in clarinets and violins over bassoons and trumpets, the remainder of the orchestra being silent. At this point he wrote in his score "Alliluya," which is at once another reference to his *All-Night Vigil*, since his coda is, in effect, an orchestral transcription of part of that a cappella choral work. It is perhaps at the same time the composer's own hymn of thanks for having the strength and imagination to finish this, his last, score. Rachmaninoff's thoughts are made still clearer at the end of the manuscript, where he wrote the words, "I thank thee, Lord."

—Steven Ledbetter



Boston Artists Ensemble 2004/05

24TH SEASON

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch (Boston Premiere)	
Beethoven — E-flat Trio, Opus 70, No. 2	

SUBSCRIBE NOW **call 617.964.6553**

To download an order form and for more information
www.BostonArtistsEnsemble.org


Jonathan Miller, Artistic Director

More . . .

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also useful are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), and H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder).

The Boston Symphony Orchestra has recorded Ravel's complete *Mother Goose* ballet score under both Bernard Haitink (Philips) and Seiji Ozawa (Deutsche Grammophon) as part of their respective Ravel cycles with the orchestra. Charles Munch recorded the *Mother Goose* Suite with the BSO in 1958 (RCA). Noteworthy recordings by French conductors and orchestras of the complete *Mother Goose* include Jean Martinon's with the Orchestre de Paris (Decca) and André Cluytens with the Orchestra of the Paris Conservatoire (EMI). Other noteworthy renditions include André Previn's (of the complete score) with the Pittsburgh Symphony Orchestra (Philips) and Michael Tilson Thomas's (of the suite) with the Philharmonia Orchestra (Sony Classical). For a recording of the four-hand piano suite, try pianists Louis Lortie and Hélène Mercier on Chandos, or the 1951 recording by Gaby and Robert Casedesus at one point available on Columbia "Masterworks Heritage."

The important biographies of Liszt are Derek Watson's compact *Liszt* in the Master Musicians series (Schirmer paperback) and Alan Walker's Liszt biography in three volumes—*Franz Liszt: The Virtuoso Years (1811-1847)*, *Franz Liszt: The Weimar Years (1848-1861)*, and *Franz Liszt: The Final Years (1861-1886)*—which was reprinted in paperback (Cornell University Press). Walker also authored an older brief biography with good illustrations, *Liszt*, in the "Great Composers" series (Faber and Faber, out of

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617-581-6644** or visit us at:
www.adams-solutions.com

ADAMS
design and marketing solutions

One Gateway Center
Newton, Massachusetts 02458

To us, you're not an account number. You're someone we know personally.

We're Derby and Company. Our goal is to become your partner in preserving, managing and growing your wealth.

When you choose us, we listen, we understand, and we work with you to design an investment program that meets your individual needs.

And, when you call, we'll know who you are.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra
October 10
Conducted by Bruce Hangen
Beethoven, Ravel, and Holst

| Call the box office for tickets: 617-912-9222 |

MORE THAN
MUSIC
DANCE
THEATER

print) and edited the symposium volume *Franz Liszt: The Man and his Music* (Taplinger). Also by Walker is the article on Liszt in the revised (2001) New Grove Dictionary of Music and Musicians; the Liszt article in the 1980 Grove is by Humphrey Searle. Michael Steinberg's notes on the two Liszt piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

The Boston Symphony Orchestra under Seiji Ozawa has recorded Liszt's two piano concertos and *Totentanz* with soloist Krystian Zimerman (Deutsche Grammophon). Other noteworthy pairings of the two concertos include Sviatoslav Richter's with Kiril Kondrashin and the London Symphony Orchestra (Philips), Emanuel Ax's with Esa-Pekka Salonen and the Philharmonia Orchestra (Sony Classical/Columbia), and Alfred Brendel's with Bernard Haitink and the London Philharmonic (Philips). Noteworthy individual recordings include Martha Argerich's of Liszt's Piano Concerto No. 1 with Claudio Abbado and the London Symphony Orchestra (Deutsche Grammophon) and Leif Ove Andsnes's of the Piano Concerto No. 2 with Dmitri Kitaenko and the Bergen Philharmonic (Virgin Classics).

Geoffrey Norris's article on Rachmaninoff in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Russian Masters 2* with the Grove (1980) articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich (Norton paperback). Norris has revised his article for the revised edition of Grove (2001), the composer's name now being spelled "Rachmaninoff" rather than "Rakhmaninov." Norris also wrote *Rachmaninoff*, an introduction to the composer's life and works in the Master Musicians series (Oxford paperback). Also useful are the smaller volumes *Rachmaninov Orchestral Music* by Patrick Piggott in the series of BBC Music Guides (University of Washington paperback) and *Sergei Rachmaninov: An Essential Guide to his Life and Works* by Julian Haylock, in the series Classic *f*m Lifelines (Pavilion paperback). A recent helpful contribution to the Rachmaninoff bibliography is *Rachmaninoff: Composer, Pianist, Conductor* by Barrie Martyn (Scolar Press). An older book, *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergi Bertensson and Jay Leyda with assistance from Sophie Satin, Rachmaninoff's sister-in-law, draws upon the composer's own letters and interviews (New York University Press).

Recordings of the *Symphonic Dances* include Vladimir Ashkenazy's with the Royal Concertgebouw Orchestra of Amsterdam (Decca), Mariss Jansons's with the St. Petersburg Philharmonic (EMI), Yuri Temirkanov's also with the St. Petersburg Philharmonic (EMI), André Previn's with the London Symphony Orchestra (EMI), and David Zinman's with the Baltimore Symphony Orchestra (Telarc). The *Symphonic Dances* in Rachmaninoff's own four-hand piano version have been recorded by Yefim Bronfman and Emanuel Ax (Sony Classical) and by Martha Argerich and Alexandre Rabinovitch (Teldec).

—Marc Mandel

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.

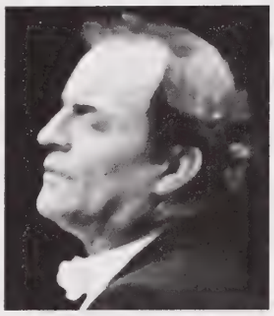


MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

Charles Dutoit



Charles Dutoit was for twenty-five years (1977-2002) artistic director of the Montreal Symphony Orchestra, making more than three dozen international tours with the ensemble, recording extensively, and performing in virtually every major concert hall in the world, including twenty annual visits to Carnegie Hall plus appearances at the Hollywood Bowl, Ravinia, and Tanglewood. The Dutoit/Montreal discography, which ranges from Pergolesi to Piazzolla, has garnered more than forty prestigious international awards and distinctions, including two Grammy Awards and several Juno Awards, among others. Mr. Dutoit was appointed principal conductor in 1996 and music director in 1998 of Tokyo's NHK Symphony Orchestra, with which he has toured Europe, the United States, China, and Southeast Asia. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer concert series at Saratoga. Between 1990 and 1999 he directed that orchestra's summer series at the Mann Music Center in Philadelphia, and led them in a series of recordings. In 1991 he was made an Honorary Citizen of the city of Philadelphia. From 1991 to 2001 Charles Dutoit was music director of the Orchestre National de France, with which he made a number of recordings and toured extensively worldwide. Since his debut in the United States with the Philadelphia Orchestra in the early 1980s and his appointment as principal guest conductor of the Minnesota Orchestra, he has regularly conducted all of the major symphony orchestras in the country, including those of New York, Boston, Chicago, Cleveland, Pittsburgh, San Francisco, Los Angeles, Dallas, Washington, and Houston. He also regularly conducts the great orchestras of Europe, Israel, the Far East, Australia, and South Ameri-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER
RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

ca. More than 150 recordings with a variety of orchestras have been released on the Decca, Deutsche Grammophon, EMI, Philips, CBS, and Erato labels. Since 1964, when he was invited by Herbert von Karajan to conduct at the Vienna State Opera, Mr. Dutoit has conducted at Covent Garden, the Metropolitan Opera, and Deutsche Oper Berlin. He has also conducted a new production of Berlioz's *Les Troyens* at the Los Angeles Music Center. In 1988 Charles Dutoit was invested as Officier, and in 1996 as Commandeur, de l'Ordre des Arts et des Lettres by the government of France. In 1995 the government of Québec named him Grand Officier de l'Ordre National du Québec. He has been awarded the Canadian Music Council Medal as well as the Diploma of Honor by the Canadian Conference of the Arts. Along with world-renowned economist John Kenneth Galbraith and scientist Dr. James Hillier, Charles Dutoit was invested as Honorary Officer of the Order of Canada, the country's highest award of merit, in 1998. Born in Lausanne, Switzerland, Mr. Dutoit studied in Geneva, Sienna, Venice, and at Tanglewood, where he worked with Charles Munch. An inveterate globetrotter both professionally and personally, he maintains residences in Montreal, Tokyo, and Paris. Charles Dutoit first conducted the BSO in February 1981 and made his Tanglewood debut with the orchestra in August 1982. He conducted the orchestra most recently in two programs at Tanglewood this past August. This week's performances mark his first subscription series appearances here since April 1993.

Yefim Bronfman



Yefim Bronfman is widely regarded as one of today's most talented virtuoso pianists, for his solo recitals, his prestigious orchestral engagements, and his rapidly growing catalogue of recordings. An exclusive Sony Classical recording artist, Mr. Bronfman won a Grammy award in 1997 for his recording of the three Bartók Piano Concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. He has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He has also played chamber music with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Yefim Bronfman immigrated to Israel with his family in 1973 and made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. Mr. Bronfman made his Boston Symphony Orchestra debut in January 1989 and has appeared frequently with the BSO since then at Tanglewood and in Symphony Hall. His most recent subscription appearances were in November/December 2003, as soloist in Beethoven's Piano Concerto No. 3. His most recent appearance with the orchestra was as soloist in Brahms's Piano Concerto No. 2 at Tanglewood this past August.

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

FALL 2004

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.



Oct 15 & 17 *All Beethoven*

Clarinet Trio in B-flat major, Op. 11
Violin Sonata in A major, Op. 47 ***"KREUTZER"***
String Quintet in C major, Op. 29 ***"STORM"***

Nov 12 & 14 *The Rite of Spring*

Brahms	Two Songs for Voice, Viola and Piano, Op. 91 *Featuring Mezzo Soprano Mary Nessinger*
Dvořák	Piano Quartet in D major, OP. 23
Stravinsky	The Rite of Spring for Piano Four Hands *Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.*

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (617) 638-9269.

Anonymous (12)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. and Mrs. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment for the Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
UBS
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts and individuals who made restricted annual gifts of $10,000 or more between September 1, 2003, and September 15, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Estate of Susan Morse Hilles
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$500,000–$999,999

Kate and Al Merck

$250,000–$499,999

Anonymous (1)
Mr. John Hitchcock
The Messinger Family

$100,000–$249,999

Anonymous (1)
Dorothy and David Arnold
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Pierre de Beaumont
Estate of Alma Grew
Estate of Janet M. Halvorson
Mr. William R. Hearst III
Estates of Dr. Nelson and
Mrs. Grace Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
Estate of Clarita Heath Bright
Estate of Robert W. Stewart

Continued on page 53

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
PAUL R. DAVIS
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

MEYER & MEYER
ARCHITECTURE AND INTERIORS
BOSTON

617 266-0555
LEED® Accredited
www.meyerandmeyerarchitects.com



$25,000–$49,999

Anonymous (3)
Estate of Lillian G. Abrams
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Estate of Frances Fahnestock
Estates of Harold K. Gross and Evelyn F. Gross
Estate of George F. and Elsie Hodder
Estate of David R. Pokross
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood Charity Fund

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Elizabeth Taylor Fessenden Foundation

$10,000–$14,999

Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Estate of Priscilla M. Holman
Miss Victoria Kokoras
Mrs. Patricia B. McLeod
Renee Rapaporte
Estate of Dorothy F. Rowell
Estate of Charlotte S. Schwartz
Hinda L. Shuman
Mr. Norman Y. Stein
Mr. and Mrs. Orlando N. Tobia

The World's Greatest Musicians.
The World's Greatest City.
The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2003, and August 31, 2004.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

Anonymous (5)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
The Anthony Advocate Foundation
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Atlantic Philanthropies
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Citizens Bank Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. and George A. Davis Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Killam Canadian Trust

Continued on page 57

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES

617-876-0369

www.seniorlivingresidences.com

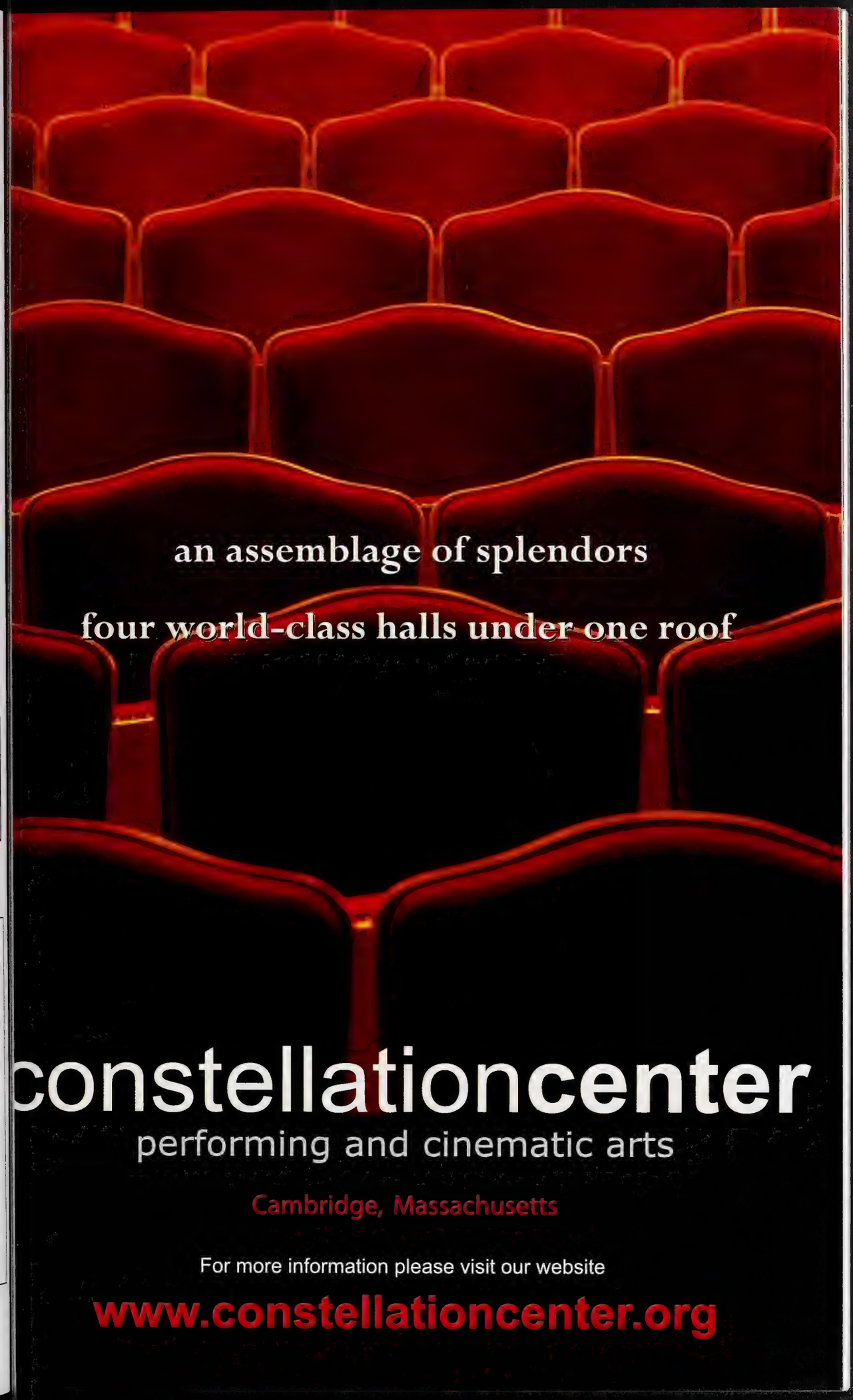
BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

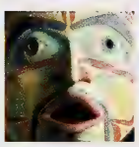
Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

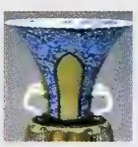

an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.










Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

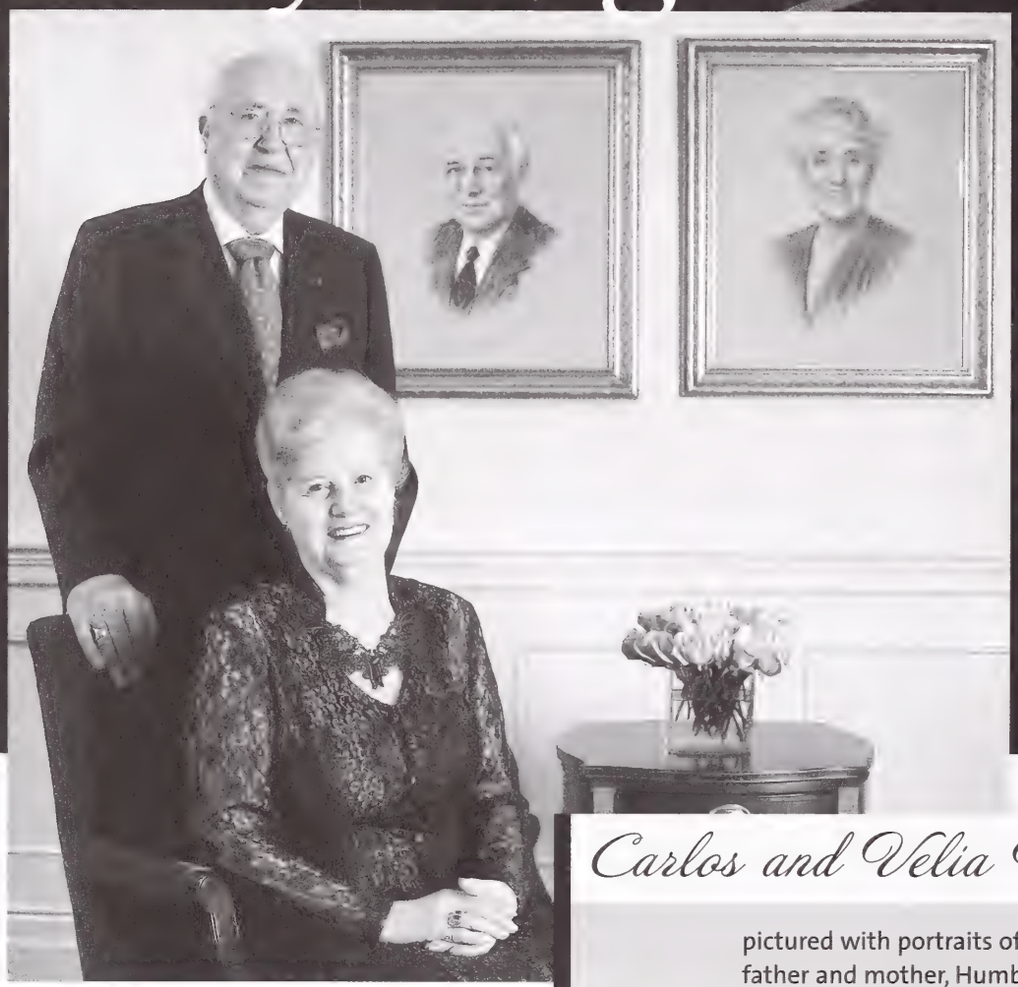
P|E|M
Peabody
Essex
Museum

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Foundation Grantors *(continued)*

Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust
June Rockwell Levy Foundation, Inc.
The Herman Lissner Foundation
The Lowell Institute
James A. Macdonald Foundation
MetLife Foundation
Middlecott Foundation
Max and Sophie Mydans Foundation
New Balance Foundation
Oak Foundation USA
Oxford Fund, Inc.
Thomas A. Pappas Charitable Foundation
Parnassas Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
The Nathaniel and Elizabeth P. Stevens Foundation
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Foundation
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org You may be assured of complete confidentiality.

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2002-2003 season, members of the Walter Piston Society gave more than $4.5 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call the Planned Giving Office at (617) 638-9262 or (888) 244-4694.

Anonymous (26)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian

Continued on page 61

IN HARMONY WITH SCIENCE



Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

DONATED BY MEMBERS OF THE

Boston Symphony Orchestra

LED BY

Edo de Waart

GUEST SOLOIST

André Watts

FOR MORE INFORMATION CALL: 888.310.7100

VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG

Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris

Continued on page 63

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

BOSTON
SYMPHONY
ORCHESTRA
JAMES LEVINE
Music Director

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

You'll give it a standing ovation.

HOTEL COMMONWEALTH

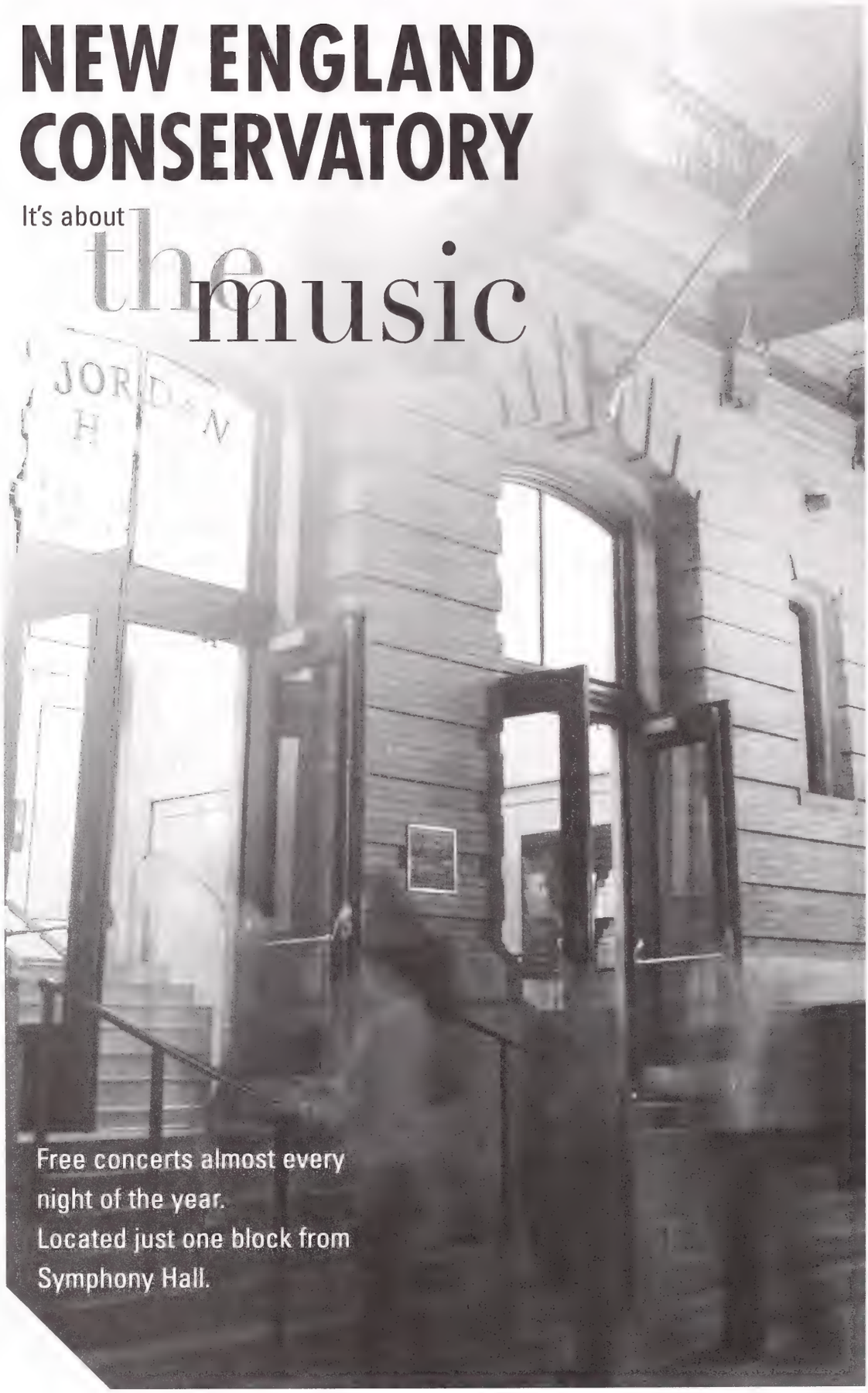
Reservations 617.933.5000 | www.hotelcommonwealth.com

Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W. D. Sohier
Drs. Norman Solomon and Merwin Geffen

Continued on page 65

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

Mr. Masatsugu Sonobe
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler

BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.

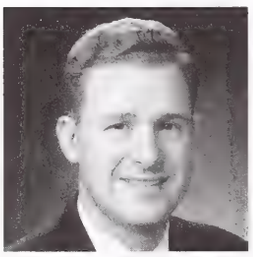


Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC^2
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM. . .

Thursday, October. 14, at 10:30 a.m.
(Open Rehearsal)
Thursday, October 14, at 8
Friday, October 15, at 1:30
Saturday, October 16, at 8

Pre-Concert Talks
by scholar/teacher
Elizabeth Seitz

ANDRÉ PREVIN conducting

RAVEL — *Le Tombeau de Couperin*

Prélude
Forlane
Menuet
Rigaudon

DUTILLEUX — *Tout un monde lointain...* for cello and orchestra (1968-70)

I. Énigme –
II. Regard [Glance] –
III. Houles [Waves] –
IV. Miroirs [Mirrors] –
V. Hymne

TRULS MØRK

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

BSO audience favorite André Previn returns to the podium for Henri Dutilleux's *Tout un monde lointain...* ("An entire, distant world...") with cellist Truls Mørk, in his BSO debut, as soloist. The great French composer Dutilleux (b.1916), whose music the BSO has long championed, completed this shimmering, concerto-like work in 1970 for the great Mstislav Rostropovich, taking its title from Baudelaire's poem "La Chevelure" ("Hair"). Ravel's popular *Le Tombeau de Couperin* is the composer's own orchestration of four movements from his 1917 piano suite of the same name. Closing the program is an audience favorite – Antonín Dvořák's Symphony No. 8, perhaps the composer's most representative blending of Czech musical spirit with the German symphonic tradition.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Sunday, October 10, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

DVOŘÁK	Bagatelles, for two violins, cello, and harmonium, Opus 47
STARER	*Concerto a 3*, for clarinet, trumpet, trombone, and piano
MARTINŮ	*La Revue de Cuisine*, for violin, cello, clarinet, bassoon, trumpet, and piano
DVOŘÁK	Wind Serenade in D minor, Opus 44

Thursday, October 14, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—October 14, 8-9:55
Friday 'A'—October 15, 1:30-3:25
Saturday 'B'—October 16, 8-9:55

ANDRÉ PREVIN conducting
TRULS MØRK, cello

RAVEL	*Le Tombeau de Couperin*
DUTILLEUX	*Tout un monde lointain...* for cello and orchestra
DVOŘÁK	Symphony No. 8

Programs and artists subject to change.



masscultural council.org

Friday, October 22, at 6:45 p.m.—
James Levine/BSO Inaugural Gala
(Champagne reception, 5:45 p.m.; no Pre-Concert Talk)
Saturday 'A'—October 23, 8-9:45

JAMES LEVINE conducting
JANE EAGLEN, soprano I (Magna Peccatrix)
HEI-KYUNG HONG, soprano II (Una poenitentium)
HEIDI GRANT MURPHY, soprano III (Mater gloriosa)
STEPHANIE BLYTHE, alto I (Mulier Samaritana)
YVONNE NAEF, alto II (Mater Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone (Pater ecstaticus)
JOHN RELYEA, bass (Pater profundis)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER	Symphony No. 8

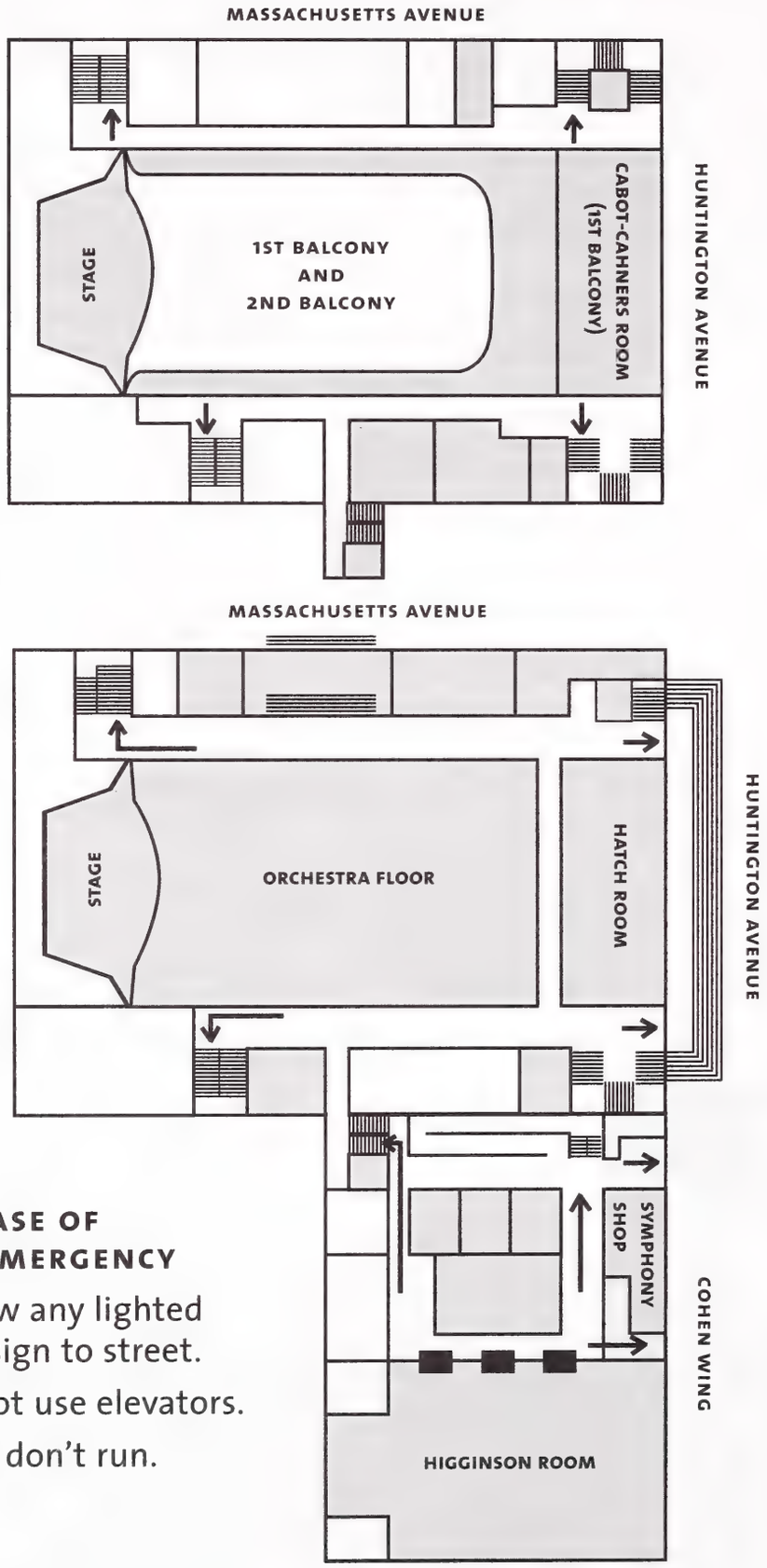
Thursday 'A'—October 28, 8-10:15
Friday 'B'—October 29, 1:30-3:45
Saturday 'B'—October 30, 8-10:15

JAMES LEVINE conducting

LIGETI	*Lontano*
MOZART	Symphony No. 38, *Prague*
SCHOENBERG	Five Pieces for Orchestra
STRAVINSKY	*Le Sacre du printemps*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

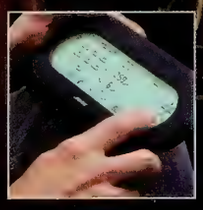
BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.













You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at

www.bose.com/cm

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

& JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.

With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.



Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

liated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
A Brief History of the Boston Symphony Orchestra 11
BSO Music Director James Levine 16
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
Featured Artists 47
Future Programs 60
Symphony Hall Exit Plan 62
Symphony Hall Information 63

This week's Pre-Concert Talks are given by scholar/teacher Elizabeth Seitz.

Programs copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

A "New"—But Old—Seating Plan for the Boston Symphony Orchestra

BSO audience members will have noticed that, for James Levine's concerts in recent seasons, the orchestra was seated with the first violins to the conductor's left and the second violins to the conductor's right. In the past decade or so, a number of other conductors here—among them Roger Norrington, Simon Rattle, and more recently Christoph von Dohnányi—have also employed this arrangement, which in fact represents the historically authentic seating practice dating from the time of Mozart and Haydn. In the first part of the 20th century, Mahler was writing his symphonies for (and conducting them with) orchestras seated in this way, and the practice was maintained at least until the 1950s, as witness Bruno Walter's concerts with the New York Philharmonic and Toscanini's with the NBC Symphony.

Though other parts of the orchestral seating arrangement might vary depending on the set-up of the stage-space in a given venue, or local tradition, or the forces employed for a particular piece (say, orchestra alone vs. orchestra-plus-chorus), or even the desire of a particular conductor—e.g., Georg Henschel when the BSO was new had half the cellos and basses at rear left, the other half at rear right; a famous photo of the BSO under Koussevitzky shows the double basses spread across the rear of the stage—antiphonally seated first and second violins remained pretty much a constant, ultimately giving way during the 20th century for various reasons, among them the fact that composers writing in newer styles often began using the orchestra in general (say, for coloristic purposes), and the violins in particular (which came to be treated more as a massed group rather than as two independent units), in a greater variety of ways. It also seems quite likely that the advent of stereo sound—whereby record producers could exploit the contrast between the bright-sounding violins, all massed together on the left, and the lower-sounding cellos and basses on the right—played a part in the change from what had previously been the norm.

Two noteworthy instances where the interplay of first and second violins is particularly telling occur (1) at the very end of Beethoven's Seventh Symphony, where an energetic motif derived from the finale's main theme is tossed back and forth between the first and second violins over a sustained bass line to heighten the energy of the work's closing pages; and (2) in Tchaikovsky's opening theme for the last movement of his *Pathétique* Symphony—a theme whose notes are actually played alternately by the first and second violins.

With the arrival this season of James Levine as music director, the BSO will now utilize this seating plan not only for his concerts, but also for those by many, if not most, of the BSO's guest conductors. Mr. Levine has in fact employed this seating arrangement with all of the orchestras of which he has been music director over the years, the Metropolitan Opera Orchestra and the Munich Philharmonic among them. As he himself once observed (in an essay accompanying his Mozart symphony recordings made between 1984 and 1989 with the Vienna Philharmonic), using antiphonally seated violins not only restores the original integrity of the second violins (if only by allowing them to be

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

heard more clearly, without their sound being physically blocked by the bodies of the firsts); it also restores the composers' originally intended sound-spectrum by spreading the higher string sonorities—i.e., the principal melodic sonority—across the front of the stage. This in turns helps clarify the overall musical texture, since the lower string instruments (violas, cellos, basses) are no longer massed on just one side of the stage. As Mr. Levine also notes, with the cellos and double basses now alongside the first violins (where the seconds used to be), the musical bass line is immediately adjacent to the melody, allowing for a more sensitive interaction among the players of those instruments. And with the violas on the inside, next to the second violins, the inner voices are grouped together, allowing for a more sensitive interaction among those players as well.

—M.M.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. Keith Lockhart will be on hand for the festivities, and James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Symphony Hall throughout the day and staff an Instrument Playground for children.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Following its rededication as part of the November 7 Open House, the organ will be featured during 2004-2005 in the BSO performances of Mahler's Symphony No. 8 that inaugurate James Levine's tenure as BSO Music Director in October, and in the season-closing performances of Respighi's *Pines of Rome* under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, October 14, 2004

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

"Elliott Carter's Orchestral Music": A Conference at Harvard, November 9

In conjunction with the BSO's upcoming performances of Elliott Carter's *Symphonia* and *Micomicón* under Music Director James Levine on November 11, 12, and 13, the Harvard University Department of Music, the Minda de Gunzburg Center for European Studies at Harvard, and the BSO will honor the 95-year-old composer by holding a conference entitled "Elliott Carter's Orchestral Music," to take place at the Minda de Gunzburg Center for European Studies in Cambridge on Tuesday, November 9, 2004. The day will feature presentations by prominent scholars (2 p.m.-4:30 p.m.), a panel discus-

sion to include the presenters—Daniel Albright, David Schiff, and Anne Shreffler—as well as such guest experts as John Link and Charles Rosen (5 p.m.-6 p.m.), and a screening of "A Labyrinth of Time," a documentary film on the composer by Frank Scheffer (7 p.m.-8:30 p.m.). Admission is free and open to the public. The Minda da Gunzberg Center for European Studies is located on 27 Kirkland Street in Cambridge. For more information please visit www.bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, scholar/teacher Elizabeth Seitz discusses Ravel, Dutilleux, and Dvořák. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Mahler's Symphony No. 8 (October 23), former BSO Director of Publications Michael Steinberg discusses Ligeti, Mozart, Schoenberg, and Stravinsky (October 28-30), Elizabeth Seitz discusses Strauss and Schubert (November 4-6), and BSO Publications Associate Robert Kirzinger discusses Carter and Beethoven (November 11-13).

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Maine Seacoast/New Hampshire area, Marblehead/

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

Give the gift of an exciting musical experience!

Gift Certificates are available in any amount and may be used toward the purchase of tickets to any BSO or Boston Pops performance at Symphony Hall or Tanglewood. Gift Certificates may also be used at the Symphony Shop to purchase merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, or the Symphony Hall Box Office, 301 Massachusetts Avenue, Boston, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

Swampscott, western New Hampshire, North Hampton and Peterborough in New Hampshire, and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TDD/TTY 617-638-9289). Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any messages left at other times.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the Patron Service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

THE WALTER PISTON SOCIETY

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot (left), and his great grandfather, Jules Tariot (far right).

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

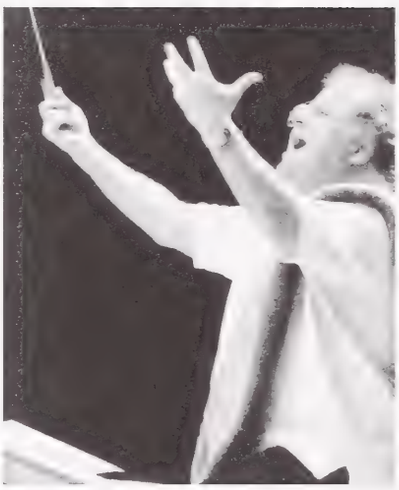


Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine begins his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—this fall.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE



Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opens his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa
BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005
MUSEUM OF FINE ARTS, BOSTON
FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch
MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chai

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber cha

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chai

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Sculpture by [illegible]

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, October 14, at 8
THE ELOISE AND RAYMOND H. OSTRANDER MEMORIAL CONCERT
Friday, October 15, at 1:30
Saturday, October 16, at 8

ANDRÉ PREVIN conducting

RAVEL — *Le Tombeau de Couperin*
- Prélude
- Forlane
- Menuet
- Rigaudon

DUTILLEUX — *Tout un monde lointain...* for cello and orchestra (1967-70)
- I. Énigme –
- II. Regard [Glance] –
- III. Houles [Waves] –
- IV. Miroirs [Mirrors] –
- V. Hymne

TRULS MØRK

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 9:55 and the afternoon concert about 3:25.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

Maurice Ravel
Le Tombeau de Couperin



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Le Tombeau de Couperin *as a suite in six movements for piano solo between 1914 and 1917, then orchestrated four of those movements in 1919. The orchestral suite was first performed on February 28, 1920, in Paris, Rhené-Baton conducting. The Boston Symphony Orchestra's performances under Pierre Monteux on November 19 and 20, 1920, were the first of this music in America, subsequent BSO performances being given by Ravel himself (in January 1928), Serge Koussevitzky, Richard Burgin, Charles Munch, Jean Martinon, Jorge Mester, Seiji Ozawa, André Previn, Leonard Slatkin, Robert Spano, Bernard Haitink (the most recent subscription performances, in April 1996), Charles Dutoit, and David Robertson (the most recent Tanglewood performance, on August 3, 2001). The score calls for a modest orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the *tombeau* tradition was adopted by French composers, who

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Love Struck, Torn and Healed

Friday, October 15, 2004 8pm
First Parish Church, Wakefield

Sunday, October 17, 2004 3pm
NEC's Jordan Hall, Boston

Mozart	Divertimento in F major, K.138
Mahler	Adagietto for harp and strings from Symphony No.5
Britten	Phaedra, Op.93, for voice, harpsichord, strings and percussion **Janna Baty,** soprano
Dvorak	Serenade in E major, Op.22



Janna Baty: *"An uninhibited and original actress" with "sheer glamour of timbre".*
—The Boston Globe

781-224-1117 www.newenglandstringensemble.org

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.

The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.

The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from Germany). In its orchestral guise, the Prélude, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The Forlane is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the *forlane* is an old dance from Italy, not France!) Ravel was evidently especially fond of the Menuet, which was the last music to be seen on his music rack when he died in 1937. And the Rigaudon, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.





There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

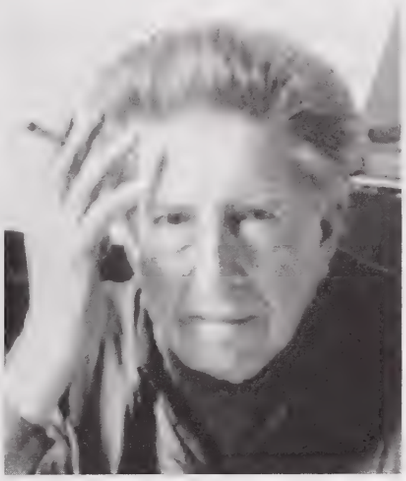
COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Henri Dutilleux
Tout un monde lointain... for cello and orchestra



Henri Paul Julien Dutilleux was born on January 22, 1916, in Angers, France. Since 1961 he has lived with his wife, the pianist Geneviève Joy, on the Île Saint-Louis in Paris. Tout un monde lointain... *("An entire, distant world") was commissioned by cellist Mstislav Rostropovich, who, together with the conductor Igor Markevitch, had originally asked the composer for a cello concerto in the early 1960s. Dutilleux was not able to begin composition, however, until 1967, completing the work in 1970 and dedicating the score to Rostropovich, who performed the world premiere on July 25, 1970, at the Aix-en-Provence Festival with the Orchestre de Paris under Serge Baudo. Rostropovich was also soloist for the United States premiere on February 3, 1980, with Lorin Maazel conducting the Cleveland Orchestra. These are the first performances by the Boston Symphony Orchestra.* Tout un monde lointain... *is scored for piccolo, two flutes, two oboes, two clarinets and bass clarinet, two bassoons and contrabassoon, three horns, two trumpets, two trombones, tuba, timpani, percussion (triangle, suspended cymbals, crotales, gong, two bongos, two tam-tams, three tom-toms, snare drum, bass drum, glockenspiel, xylophone, and marimba), celesta, harp, and strings.*

Surely Henri Dutilleux must count among the most obsessively perfectionist of contemporary composers. His meticulous attention to detail confers a jewel-like polish to his scores. An unwaveringly critical attitude of self-appraisal is characteristic—a key to Dutilleux's artistic personality. In the constellation of postwar musical developments, he is generally presented as a loner of sorts. Dutilleux doesn't belong to any larger movement, and a healthy variety of technical and stylistic approaches pervades his music.

Caroline Potter's insightful study *Henri Dutilleux* (1997) argues that pursuit of an authentic voice and a striving for internal consistency are among the composer's highest values. Dutilleux remains aloof from postmodernism's cheeky aesthetic of ready-made, ironic quotations. Nor does he convey the sackcloth-and-ashes earnestness—least of all the doctrinaire conformism—that once marked so much international postwar modernism. A chief appeal of Dutilleux's music is its sensuousness of texture—a colorful garden of sounds so delicately cultivated that he often brings to mind a latter-day Ravel. This quality is immediately apparent upon any encounter with *Tout un monde lointain...*, which, following a strikingly successful reception (it was immediately encored), has become the best-known among Dutilleux's mature masterpieces.

Born in Angers, where his family took refuge during the First World War while his father was in combat, Dutilleux grew up in the northern French Flanders town of Douai, the family home to which they returned after the war. His was an arts-loving family of amateur musicians who held regular concerts in the home. As a student at the Paris Conservatoire, he eventually won the Prix de Rome, but the outbreak of World War II intervened, and the composer had to return abruptly to Paris. Thus his formative years were bracketed by the two world wars, whose horrors obviously came close to home. One might speculate that the concentrated perfectionism of his music involves an attempt to distill order and beauty from an otherwise chaotic world.

Subsequently, Dutilleux patched together a career working as a chorus master at the Opéra and writing musical arrangements for nightclubs (one can detect an occasional influence of jazz elements in his scores). Later he got a job with Radio France, writing incidental music for radio plays. His international reputation began to take root in the

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*

BALANCHINE
MARTINS
BALANCHINE

October 21-24, 2004



DIVERTIMENTO NO. 15
Music: *W. A. Mozart*
Choreography:
George Balanchine

DISTANT LIGHT
WORLD PREMIERE
Music: *Peteris Vasks*
Choreography:
Peter Martins

RUBIES
Music: *Igor Stravinsky*
Choreography:
George Balanchine

Photo from *Rubies*, Choreography by George Balanchine. ©1967 *The George Balanchine Trust*

" HUGELY ENTERTAINING!"
—Karen Campbell, *Dance Magazine*

THE TAMING OF THE SHREW

Oct. 28-31/Nov. 4-7, 2004



Music: *Kurt-Heinz Stolze after Domenico Scarlatti*
Choreography: *John Cranko*

TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400
Tickets also at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Student Rush, Full time, with I.D., 2 hrs prior to performance - $15.
Senior Rush, SAT. MAT. ONLY, 65+, with I.D., 2 hrs prior to performance - $15.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Photography: *Rubies:* Lorna Feijóo and Pavel Gurevich, by John Deane; *The Taming of the Shrew:* Lorna Feijóo and Yury Yanowsky, by John Deane

Season Lead Sponsor
Fidelity INVESTMENTS

1960s, largely as a result of commissions from American orchestras. The Boston Symphony Orchestra in particular has played a vital role, commissioning such major works as the Symphony No. 2 (1959) and *The shadows of time* (1997).

Although he has become identified with highly coloristic, abstract orchestral scores, Dutilleux frequently taps into the visual arts and literature to enrich his inspiration. His approach to the arts is synergistic. When he taught music at the École Normale, Dutilleux's classes often included visits to art galleries; a number of his major compositions involve relationships with literature or painting. For example, his responses to Van Gogh's *Starry Night* inform the orchestral essay *Timbres, espace, movement*. Perhaps even more embedded in the fabric of his music is a philosophical preoccupation with the passing of time and its relation to memory—a concern that has given the writing of Proust a special place in the composer's artistic cosmos. Dutilleux thus shares an artistic lineage with such composers as Berlioz and Debussy, who display a similar enthusiasm for parallels between music and other arts.

Extra-musical stimulus from Baudelaire's poetry permeates *Tout un monde lointain....* Dutilleux was originally commissioned to write a cello concerto for his friend Mstislav Rostropovich in 1961, but the work went through a lengthy gestation process typical of the composer, and he actually began the score in 1967. Meanwhile, Dutilleux had been considering another commission to write a ballet score on a scenario from the poet's masterpiece *Les Fleurs du mal* on the occasion of Baudelaire's centenary. The absurdity of a ballet version of this complex poetry soon became apparent. But in the process Dutilleux immersed himself thoroughly in Baudelaire's world—above all in his poetic "voyage" of revelation and quest for a forever-elusive ideal through various forms of sensual escape.

Dutilleux titles the concerto with a phrase from *Les Fleurs du mal* ("The Flowers of Evil"). He also heads each of the work's five movements with epigraphs from Baudelaire's poetry. Yet the composer has justifiably expressed ambivalence about the potential abuses associated with program music—particularly the use of reductive descriptions which tempt listeners to disregard the singularity of the musical project. The crucial thing to realize is that he does not set out to provide a musical "decoration" of a work of art that already exists in another medium. Instead, the relation of this concerto to Baudelaire emblematizes a key to music's true power for Dutilleux. What is "distant"—that is, the ideal of aesthetic perfection, or the inaccessible utopia adumbrated in Baudelaire's poetic imagery—has in a sense always fascinated Dutilleux. Music is the means by which he can best attempt to express his intuitions of this distant world.



Your Boston Address for Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933



Support **a new era** at the BSO

PHOTOGRAPHY: MICHAEL LUTCH

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friend of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

The cello, as Caroline Potter points out, takes on Platonic implications here, as the "feminine" voice of the soul mediating "between the orchestra (the earthly universe) and Baudelaire's poetry (the ideal universe)."

The work begins with the mysterious, barely audible rustling of suspended cymbals, against which the soloist's voice emerges from its profoundest depths. "Énigme" ("Enigma") takes its epigraph from the lengthy first part of *Les Fleurs du mal*, referring to an aloof woman: "...*Et dans cette nature étrange et symbolique...*" ("...and in this strange, symbolic manner..."). Gradually the cello traces a line that ascends to increasing heights, interspersed with cadenza-like flourishes. The concerto's idiom involves Dutilleux's highly personal brand of serialism. Potter has shown how this incorporates a kind of makeshift tonality through the use of "pivot notes"—particularly significant tones toward which the musical context seems to gravitate. These provide a kind of hierarchical focus even within a generally atonal atmosphere. A good example is the piercing high F-sharp where the cello eventually peaks (about two minutes into the piece). Vertiginous *glissandi* follow (emphasizing an idea of ascent-descent which is important to the concerto), as the orchestra pronounces a solemn series of chords. These recur at significant turning points in later movements. The rest of "Énigme" presents four brief variations on the twelve-note theme traced out by the cello.

BSO Archives



Charles Munch and Henri Dutilleux at Symphony Hall in 1959, when the BSO premiered the composer's Symphony No. 2, "Le Double," a BSO commission

Dutilleux devotes great attention to the flow between movements, all of which are bridged by musical joinings. The final page of "Énigme" involves a splendid instance of his meticulous crafting of detail: the texture becomes more ethereal as the cello returns to its sliding gestures and remains in the heights, when a sudden splash of color from a harp arpeggio startles us into the new atmosphere of the slow second movement, "Regard" ("Glance"). The epigraph, from "*Le Poison*" ("Poison"), reads: "[*Tout cela ne vaut pas*] *le poison qui découle/De tes yeux, de tes yeux verts,/Lacs où mon âme tremble et se voit à l'envers...*" ("[All that is not the equal of] the poison which flows/From your eyes, your green eyes,/Those lakes where my soul trembles and sees itself mirrored..."). Here the cello pivots attention on the note A, as spelled out in a theme tracing a plaintive descent. Its sustained melancholy reminds us of the lyricism that can be mined from atonality. The beautiful tone of Rostropovich's playing in the high register reportedly inspired Dutilleux to situate much of the cello's voice in this stratospheric region—a signature of the concerto as a whole, particularly in this movement. Unlike the rapid transformations of the first movement, a sense of stasis dominates. Near the end, the cello's ascending theme from the start of the concerto returns and is followed by the chordal theme, given in a vast crescendo that segues into the central movement.

"Houles" ("Waves") takes its epigraph from "*Le Chevelure*" ("Hair")—the same poem that gives the whole concerto its title: "...*Tu contiens, mer d'ébène, un éblouissant rêve/ De voiles, de rameurs, de flammes et de mats...*" ("...You contain, sea of ebony, a daz-

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.



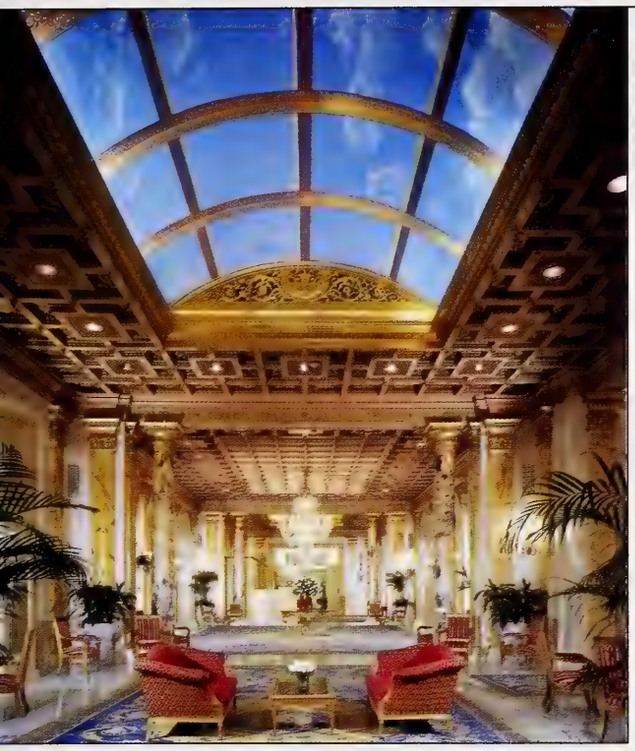
Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.

EMC²
where information lives

Fr: knowing what's right

To: doing what's right



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

zling dream/Of sails, sailors, flames, and masts…"). The movement begins like a solo cello suite, drawing on some of the bravura material from "Énigme." The wind figurations make Dutilleux's exquisitely textured approach to his large orchestra particularly evident. An almost violent series of harsh punctuations stirs up a sense of emotional upheaval, while swirling outcries from the winds are close cousins to Messiaen's birdcall transcriptions. Dutilleux effects another of his magical transformations as the temperature dims down and leads into the concerto's most mysterious movement.

A fondness for mirror imagery recurs throughout Dutilleux's oeuvre. *Tout un monde lointain…* entails mirroring on a larger structural level, as the two panels surrounding the concerto's center are both slow movements sharing certain features. But "Miroirs" ("Mirrors") contains a number of mirroring devices within as well, even to the level (as Potter demonstrates) of the score's visual appearance. Yet this hypnotic movement also seems to stand apart, in a world of its own, suspended in a kind of hypnosis. The high register of the cello's achingly melodic rhapsody plays against ambivalent accompaniment from harp and marimba, a response to Baudelaire's intermingling of the ecstatic with the erotic. The epigraph is from "*La Mort des amants*" ("The Death of Lovers"): "*…Nos deux coeurs seront deux vastes flambeaux/Qui réfléchiront leurs doubles lumières/ Dans nos deux esprits, ces miroirs jumeaux.*" ("…Our two hearts shall be two enormous torches/Which will reflect their doubled lights/In our two spirits, these twin mirrors"). Inflecting the movement are two impressive climaxes. The first levels off with the concerto's opening phrase low in the cello, while the second presents the seven-chord motif in a large crescendo (just as in the second movement, "Regard") as a transition into the final movement.

"Hymne" is the only movement that takes it epigraph from a poem not in *Les Fleurs du mal*. Here the source is Baudelaire's later collection, *Les Épaves* ("The Derelicts"): "*…Garde tes songes;/Les Sages n'en ont pas d'aussi beaux que les fous!*" ("Mind your dreams;/The Wise lack dreams as beautiful as those of the madmen!"). It celebrates, as in a hymn, the course of the concerto by synthesizing elements drawn from each of the four preceding movements. At the same time, its hurried motion, conveyed in rhythmic, syncopated propulsion, sets this fastest and most extroverted portion of the concerto apart. Exultant outbursts of energy run their course, and the concerto returns to the atmosphere of subdued mystery with which it began as the cello, swirling enigmatically about a G, fades imperceptibly into silence.

—Thomas May

Thomas May is a senior editor at Amazon.com and writes about music and theater. His new book, *Decoding Wagner*, is forthcoming this fall from Amadeus Press.

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

FALL 2004

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.



Oct 15 & 17 *All Beethoven*

Clarinet Trio in B-flat major, Op. 11
Violin Sonata in A major, Op. 47 ***"KREUTZER"***
String Quintet in C major, Op. 29 ***"STORM"***

Nov 12 & 14 *The Rite of Spring*

Brahms — Two Songs for Voice, Viola and Piano, Op. 91
Featuring Mezzo Soprano Mary Nessinger

Dvořák — Piano Quartet in D major, OP. 23

Stravinsky — The Rite of Spring for Piano Four Hands
Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born at Mühlhausen, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892, subsequent Boston Symphony performances being led by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antál Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung, James Conlon, Bernard Haitink, Kurt Masur (the most recent Tanglewood performance, on July 13, 2000), and James Levine (the most recent subscription performances, in January 2004). The symphony is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

IN 1996 ARTISTIC DIRECTOR GIL ROSE changed the landscape of orchestral concerts in Boston by reuniting composers and audiences in a shared concert experience. Nine years later, BMOP has secured a national reputation through its critically acclaimed performances and world premiere recordings. At every concert, BMOP collaborates with the most influential composers of our time and the best of Boston's superb freelance musicians to present today's most provocative classical music.

THIS MONTH

Voices

OCTOBER 1, 2004 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY



SYLVAN

WITH Kendra Colton, Frank Kelley, David Kravitz, Mary Nessinger, and Sanford Sylvan

WORKS FOR ORCHESTRA AND VOICE BY Elliott Carter, Charles Fussell, George Rochberg and Andy Vores

Bernard Rands: Canti Trilogy

CELEBRATING THE COMPOSER'S 70TH BIRTHDAY AND THE ARSIS RELEASE OF BMOP'S RECORDING OF HIS CANTI TRILOGY

OCTOBER 29, 2004 8:00

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

WITH Janna Baty, Daniel Cole, and William Hite

"Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos."

THE NEW YORK TIMES ON BMOP'S MARCH 2000 "CANTI TRILOGY" PERFORMANCE

GIL ROSE, CONDUCTOR

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3,000 marks for the Symphony No. 7, offered a mere and insulting 1,000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

In Europe, they call a hotel like ours intimate, charming and full of warmth.

In Boston, they call it The Eliot

THE ELIOT HOTEL
370 Commonwealth Avenue | 617-267-1607
www.eliothotel.com

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

Joy Kant Fine Art

a contemporary gallery in a traditional setting

is pleased to announce the representation of

ANDREI PETROV

New York artist featured on NBC's *The Apprentice*

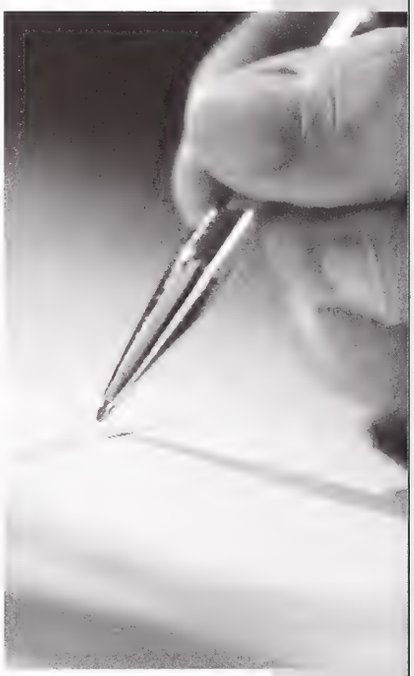
Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com

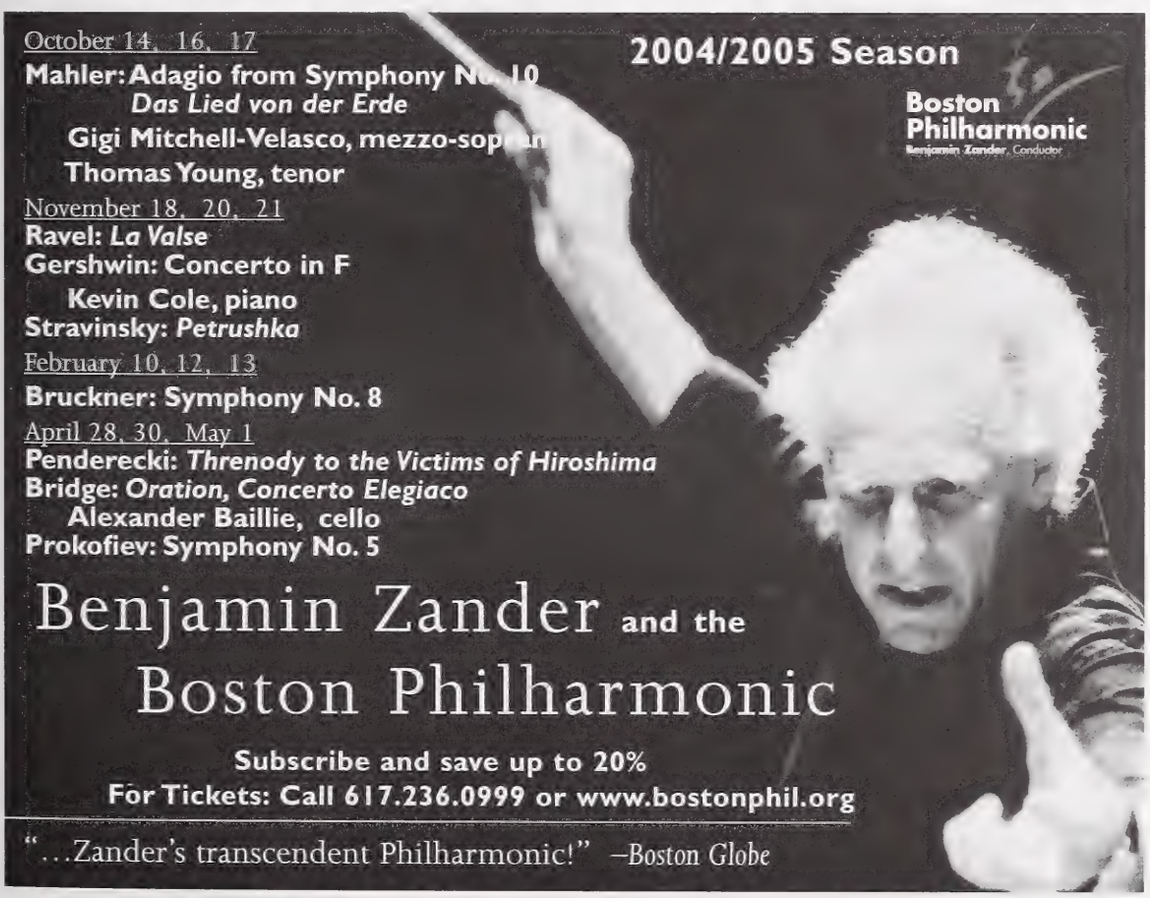
EQUAL HOUSING LENDER

More . . .

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also useful are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), and H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder).

The Boston Symphony Orchestra recorded Ravel's *Le Tombeau de Couperin* in 1996 under Bernard Haitink (Philips) and in 1974 under Seiji Ozawa (Deutsche Grammophon). Other noteworthy recordings include Paul Paray's with the Detroit Symphony Orchestra (Mercury), André Cluytens's with the Orchestra of the Paris Conservatoire (EMI), and Charles Dutoit's with the Montreal Symphony Orchestra (London).

Published in 1997, Caroline Potter's *Henri Dutilleux: His Life and Works* provides an excellent introduction to Dutilleux and his music (Ashgate). *Henri Dutilleux: Mystère et mémoire des sons: Entrétiens avec Claude Glayman* ("Mystery and Memory of Sounds:



LandVest®

THE NEXT LEVEL OF SERVICE



Mattapoisett

GOODSPEED

Island property with over 400 ft. of sandy beachfront. Nearly 2 acres with enough upland for the construction of a waterfront residence. Panoramic views from the head of Mattapoisett Harbor out to Buzzards Bay, Cape Cod and the Elizabeth Islands. Southerly water views, and to the north the property overlooks a tidal salt marsh, Eel Pond, a protected conservation area. Only a short walk from the center of Mattapoisett a charming town which is a quintessential New England waterfront community. ***$2,250,000***

Jerome Heller 617-357-8994



North End, Boston

COLUMBUS COURT

An exquisite statement of architectural detail. The 2 bedroom, 2.5 bathroom unit has a study, an exercise area, 2 Philips Plasma flat screen televisions, a 40 ft. private deck, custom-designed storage spaces, hardwood floors, lofty ceilings, cherry cabinetry, granite countertops, and panoramic views. Include a daytime concierge, elevator, and a lg. common deck with spectacular views. Offered for sale with furnishings. Unit has 1 indoor, deeded parking space. ***$1,450,000***

Maryann Roos Taylor 617-357-0446



Brookline

324 WARREN STREET

The 5000 square foot Tudor-style residence offers an exciting and comfortably modern interior in the ultimate combination of old and new. Natural light floods into the living space through original lead pane windows. Offers a stunning master suite, six bedrooms, four full baths, two half baths and four fireplaces. Lovely swimming pool enclosure and private rear yard. ***$4,450,000***

Terry Maitland 617-357-8949



Sudbury

HILLTOP ESTATE

Hilltop views, rolling lawns, and abutting conservation land provide a completely private setting. The thirteen-room, 8,000± sq.ft. manor house sits on 8.3± acres. Includes two guest cottages, a pool with cabana, and a four-car garage with caretaker's apartment. ***$4,450,000*** Additional 3.5± acres available with two family house and cottage.

Stewart Young 617-357-8930

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

Conversations with Claude Glayman"), published originally in 1994 and expanded in 1997, includes several useful appendices, among them a list of works, discography, bibliography, and filmography. This has recently appeared in English translation (also Ashgate). Gernot Gruber's article in the revised (2001) Grove Dictionary of Music and Musicians—an article more than twice as long as Gruber's earlier entry in the 1980 Grove—is recent enough to cover the BSO-commissioned *The shadows of time* (1997).

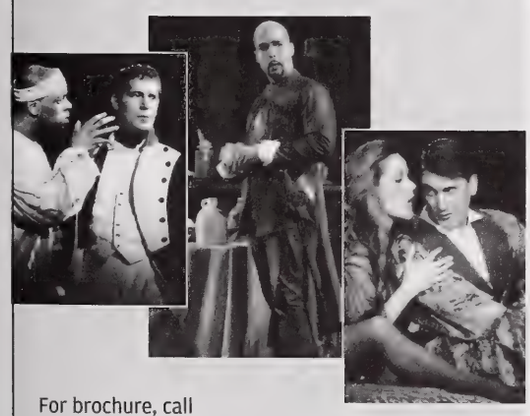
Truls Mørk's recording of Dutilleux's *Tout un monde lointain...* with Myung-Whun Chung and the French Radio Orchestra is not marketed in the United States (Virgin Classics, with Dutilleux's *Strophes sur le nom de Sacher* for solo cello and Dutilleux's violin concerto *L'Arbre des songes* featuring Renaud Capuçon). Other recordings of *Tout un monde lointain...* feature cellist Boris Pergamenschikow with Yan Pascal Tortelier and the BBC Philharmonic (Chandos, on a single disc with *Métaboles* and *Mystère de l'instant*, or in Tortelier's fine four-disc set of the composer's complete orchestral works, which includes *The shadows of time*); Mstislav Rostropovich with Serge Baudo and the Orchestre de Paris (EMI "Great Recordings of the Century," with Rostropovich's recording of the Lutosławski Cello Concerto led by the composer); and Lynn Harrell with Charles Dutoit and the Orchestre National de France (Decca, with *L'Arbre des songes* featuring violinist Pierre Amoyal). Dutilleux's BSO commission *The shadows of time* appeared first on an Erato CD "single" in a live recording drawn from the "repeat performances" given here by Seiji Ozawa and the BSO in March 1998 (the premiere was in October 1997). If you can still find it, a good number of Dutilleux's works are handily available in a three-CD box issued by Erato in 1996 to mark the composer's eightieth birthday—the Symphony No. 1 (1951) and Symphony No. 2, *Le Double* (1959) in recordings by the Orchestre de Paris under Daniel Barenboim; *Métaboles* (1964; commissioned for the fortieth anniversary of the Cleveland Orchestra) and *Timbres, espace, mouvement* (subtitled "*La Nuit étoilée*"—"The starry night"—after the Van Gogh painting that inspired it) in recordings by the Orchestre National de France under Mstislav

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

Rostropovich; and *Mystères de l'instant*, for twenty-four strings, cimbalom, and percussion (1989; commissioned by and dedicated to Paul Sacher) as recorded by Sacher with the Collegium Musicum Zürich. Also included in that set are a number of piano, chamber, and vocal works, among them the Piano Sonata and Three Préludes in recordings by Dutilleux's wife Geneviève Joy, *Figures de Résonance* for two pianos, recorded by Joy and Dutilleux, and the string quartet *Ainsi la nuit*. Though Charles Munch and the BSO never recorded Dutilleux's earlier BSO commission, the Symphony No. 2, *Le Double* (premiered by Munch and the orchestra in December 1959), there is an exciting recording of him leading that work with the Orchestre National de l'ORTF; this preserves the official Paris premiere of June 5, 1962, and was reissued in 1998 on an Auvidis Valois CD, coupled with Honegger's Symphony No. 1 from the same concert, as volume 6 of that label's "Charles Munch edition." Munch's LP recording of *Métaboles* with the Orchestre National de l'ORTF was reissued on an Erato CD with Honegger's Symphony No. 4.

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony–A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback).

André Previn recorded Dvořák's Eighth Symphony with the Los Angeles Philharmonic (Telarc, currently unlisted). Other noteworthy recordings (given alphabetically by conductor) include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) or more recently with the London Symphony Orchestra (LSO Live), Christoph von Dohnányi's with the Cleveland Orchestra (London/Decca), Nikolaus Harnoncourt's with the Royal Concertgebouw Orchestra (Teldec), István Kertesz's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon), James Levine's with the Dresden Staatskapelle (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Václav Neumann's with the Czech Philharmonic (Supraphon), and George Szell's with the Cleveland Orchestra (Sony "Masterworks Heritage").

—Marc Mandel



"Music making like this is enough to send the listener home exhilarated."

Boston Artists Ensemble 2004/05

24TH SEASON

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch (Boston Premiere)	
Beethoven — E-flat Trio, Opus 70, No. 2	

call 617.964.6553

To download an order form and for more information

www.BostonArtistsEnsemble.org



Jonathan Miller
Artistic Director

André Previn



Conductor, composer, and pianist André Previn's achievements have won him honors including the Cross of Merit from both Austria and Germany, a Kennedy Center Honor for Lifetime Achievement, several Grammy awards, *Musical America*'s "Musician of the Year," and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. As music director of the Oslo Philharmonic, this season Mr. Previn appears with the orchestra as both conductor and soloist on a tour of the United States, visiting Ann Arbor, Chicago, the Kennedy Center, Philadelphia, and Carnegie Hall, with repertoire including Gershwin's Piano Concerto in F, Previn's *Honey & Rue* with Denyce Graves, and Previn's Violin Concerto with Anne-Sophie Mutter. A frequent guest with the world's major orchestras, Mr. Previn appears regularly with the Boston Symphony Orchestra (for which he wrote his recent Violin Concerto), New York Philharmonic, and Vienna Philharmonic, to name a few. He has held the chief artistic posts with such orchestras as the Houston Symphony, London Symphony Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, and Royal Philharmonic. To mark his 75th birthday, the London Symphony Orchestra will present a concert series featuring Mr. Previn throughout the month of June 2005. As a pianist, Mr. Previn often performs together with Anne-Sophie Mutter and cellist Lynn Harrell; this season the trio will tour Europe. Mr. Previn has performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at Carnegie Hall and the Mozarteum in Salzburg, and regularly gives chamber music concerts with the Emerson String Quartet as well as members of the Boston Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic. His music is published exclusively by G. Schirmer, Inc. In 1998, Mr. Previn conducted the premiere of *A Streetcar Named Desire* with San Francisco Opera, with Renée Fleming as Blanche Dubois. The opera, with a libretto by Philip Littell based on Tennessee Williams's play, was subsequently telecast on PBS and recorded for Deutsche Grammophon. The Emerson String Quartet recently premiered his String Quartet with Soprano at Carnegie Hall with Barbara Bonney. This season Mr. Previn will join Anthony Dean Griffey at Zankel Hall for the world premiere of a new song cycle. Other recent compositions include *Tango Song and Dance* for violin and piano and the Violin Concerto, both written for Ms. Mutter, who recorded both works for Deutsche

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

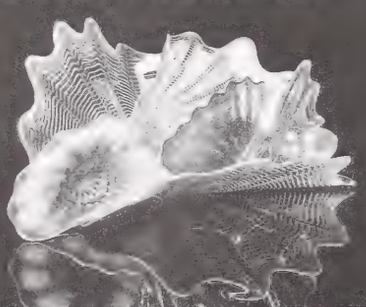
M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
PAUL R. DAVIS
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



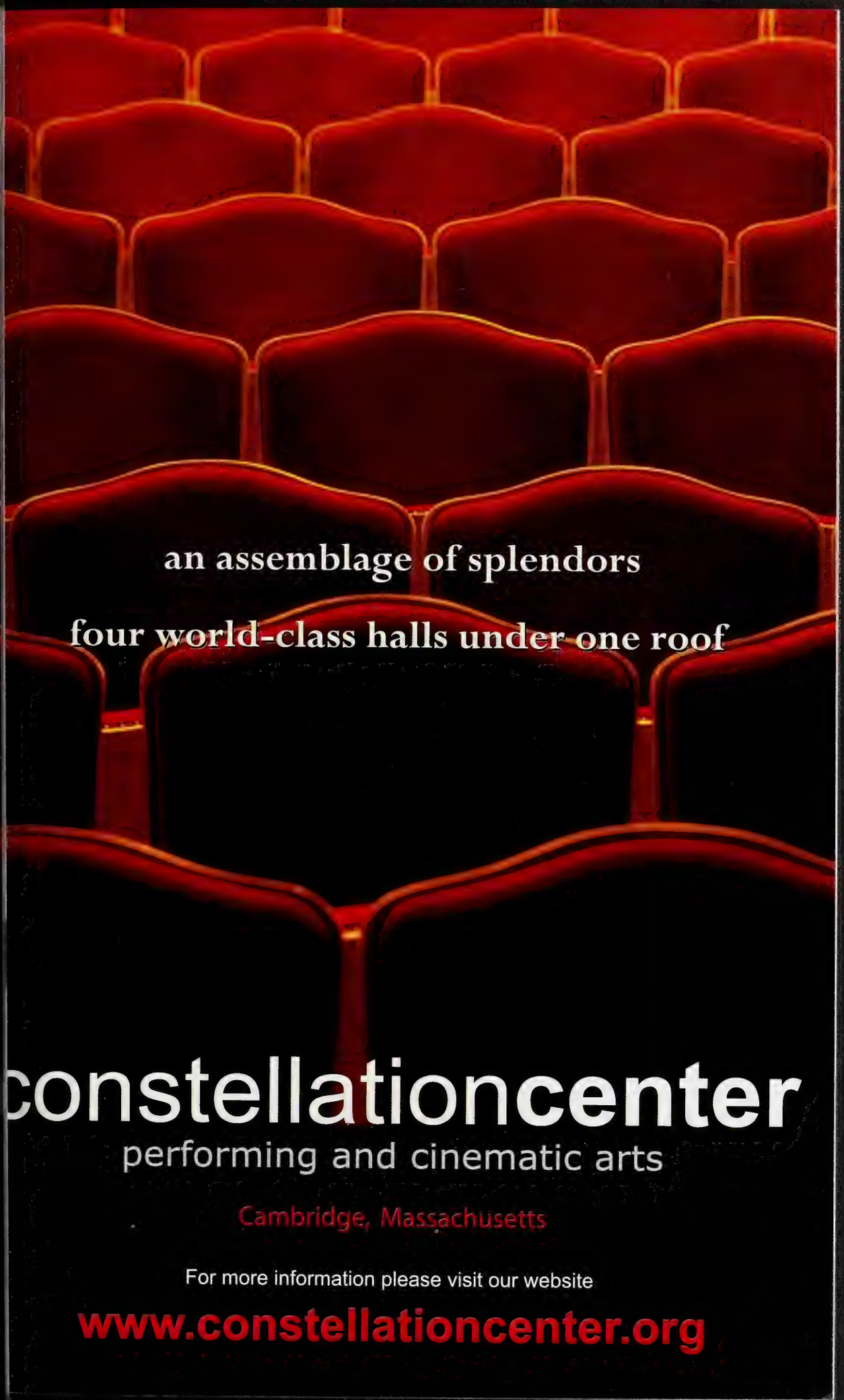
HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.





P|E|M

Peabody Essex Museum

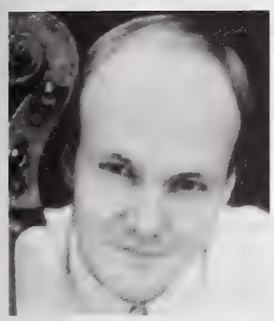
Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Grammophon. During 1999-2000, the Vienna Philharmonic premiered its commissioned work *Diversions*, also recorded by Deutsche Grammophon. Other compositions include a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, and song cycles for Janet Baker, Kathleen Battle, and Barbara Bonney. Mr. Previn is currently at work on new song cycles for Ms. Bonney, a clarinet sonata for the BSO's Thomas Martin, and his second opera. His website is www.andre-previn.com. André Previn has appeared regularly with the BSO in Symphony Hall and at Tanglewood since his Tanglewood debut in 1976. He led his most recent subscription programs in October and November 2002, including music of Haydn, Mozart, Beethoven, Copland, Ravel, and Shostakovich, as well as his own Violin Concerto, which was recorded live with Anne-Sophie Mutter at that time.

Truls Mørk



Truls Mørk has established an international reputation through his performances with such major orchestras as the Berlin Philharmonic, the Orchestre de Paris, the Royal Concertgebouw Orchestra of Amsterdam, the Cleveland Orchestra, the London Symphony, the BBC Symphony, the Tonhalle Orchestra Zurich, the Oslo Philharmonic, the London Philharmonic, and the Munich Philharmonic. Recent engagements include solo appearances with the Cincinnati Symphony, New York Philharmonic, Orchestre de Paris, Mahler Chamber Orchestra, Budapest Festival Orchestra, London Philharmonic, WDR Cologne, Vienna Symphony, Orchestre de la Suisse Romande, and Orchestre Philharmonique de Radio France, as well as the Oslo Philharmonic both in Oslo and on tour in Vienna. He performs and records Beethoven's Triple Concerto with Gil Shaham and Yefim Bronfman as well as Brahms's Double Concerto with the Tonhalle Orchestra Zurich and David Zinman. An advocate of contemporary music, Truls Mørk was a soloist in the world premiere of Witold Penderecki's Concerto for Three Cellos in 2001. Last season he gave the world premiere of a concerto by Hafliði Hallgrimsson and the German and Netherlands premieres of Aaron J. Kernis's *Colored Field*, which he also recorded in concert with the Minnesota Orchestra. A dedicated chamber musician, Truls Mørk is the founder and artistic director of the annual week-long International Chamber Music Festival in Stavanger, Norway. In addition to regular recitals around the globe, he also organized the highly successful Sixty Degrees North concert series at the Concertgebouw in Amsterdam, featuring works by composers from Helsinki, St. Petersburg, Stockholm, and Olso. Following the success of their recent U.S. tour with appearances in Detroit, Chicago, and New York, the trio of Mørk, Shaham, and Bronfman is planning further concerts in Europe and the United States. An exclusive Virgin Classics artist, Truls Mørk won a Grammy in 2002 for his recording of Britten's cello suites. His recording of the Shostakovich concertos with Jansons and the London Philharmonic was nominated for a Grammy. His discography also includes the concertos of Dvořák, Elgar, and Miaskovsky, Britten's Cello Symphony, Prokofiev's *Sinfonia Concertante*, and Dutilleux's *Tout un monde lointain...*, among many other works. Future recording plans include Schumann's Cello Concerto, Bloch's *Schelomo*, Bruch's *Kol Nidrei*, and Pärt's *Pro and Contra*; his recording of the complete Bach cello suites is forthcoming. Initially taught the cello by his father, John, Truls Mørk continued his studies with Frans Helmerson, Heinrich Schiff, and Natalia Schakowskaya. His numerous awards to date include the Moscow Tchaikovsky Competition (1982) and the Naumberg Competition in New York (1986). Truls Mørk plays on a rare Domenico Montagnana cello (1723) bought for him by SR Bank in Norway. This week's performances mark his BSO debut, though he previously played a subscription series performance of Strauss's *Don Quixote* with the Oslo Philharmonic under Mariss Jansons when that orchestra made a guest appearance here in December 1994.



Retire with style.

Mr. & Mrs. Thomas Galligan, Fox Hill Village residents

He is the former CEO of Boston Edison; she was a member of the Boston Symphony's Board of Overseers. Only the most outstanding residence could satisfy the needs of Tom and Lauretta Galligan. Fox Hill Village offers the Galligans distinguished floor plans, dependable security and onsite cultural opportunities like college courses, movies, lectures and concerts. Come and experience for yourself the incomparable elegance of Fox Hill Village. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (617) 638-9269.

Anonymous (12)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. and Mrs. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment for the Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
UBS
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts and individuals who made restricted annual gifts of $10,000 or more between September 1, 2003, and September 15, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Estate of Susan Morse Hilles
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$500,000–$999,999

Kate and Al Merck

$250,000–$499,999

Anonymous (1)
Mr. John Hitchcock
The Messinger Family

$100,000–$249,999

Anonymous (1)
Dorothy and David Arnold
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Pierre de Beaumont
Estate of Alma Grew
Estate of Janet M. Halvorson
Mr. William R. Hearst III
Estates of Dr. Nelson and
Mrs. Grace Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
Estate of Clarita Heath Bright
Estate of Robert W. Stewart

Continued on page 55

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

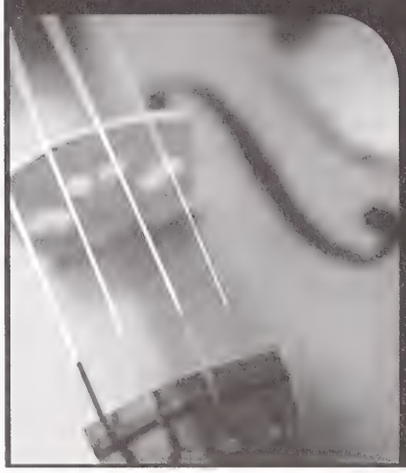
A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617-581-6644** or visit us at:
www.adams-solutions.com

ADAMS
design and marketing solutions

One Gateway Center
Newton, Massachusetts 02458

$25,000–$49,999

Anonymous (3)
Estate of Lillian G. Abrams
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Estate of Frances Fahnestock
Estates of Harold K. Gross and Evelyn F. Gross
Estate of George F. and Elsie Hodder
Estate of David R. Pokross
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood Charity Fund

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Elizabeth Taylor Fessenden Foundation

$10,000–$14,999

Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Estate of Priscilla M. Holman
Miss Victoria Kokoras
Mrs. Patricia B. McLeod
Renee Rapaporte
Estate of Dorothy F. Rowell
Estate of Charlotte S. Schwartz
Hinda L. Shuman
Mr. Norman Y. Stein
Mr. and Mrs. Orlando N. Tobia

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - Augu*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2003, and August 31, 2004.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

Anonymous (5)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
The Anthony Advocate Foundation
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Atlantic Philanthropies
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Citizens Bank Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. and George A. Davis Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Killam Canadian Trust

Continued on page 59

When you choose Derby and Company you work with Mark, Jon and Burt Derby.

When you choose us, we listen to you and we work with you to design an investment program that meets your unique needs.

And because it's our company, we value the relationships we build with the individuals and families who trust us to preserve, manage and grow their wealth.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

THE BOSTON CONSERVATORY



COME SEE

New Music Festival

Enjoy music by 20th century composers, from Dmitri Shostakovich to Benjamin Britten, to the Conservatory's own Andy Vores.

NOVEMBER 3–7

| Call the box office for tickets: 617-912-9222 |

MORE THAN MUSIC DANCE THEATER

Foundation Grantors *(continued)*

Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust
June Rockwell Levy Foundation, Inc.
The Herman Lissner Foundation
The Lowell Institute
James A. Macdonald Foundation
MetLife Foundation
Middlecott Foundation
Max and Sophie Mydans Foundation
New Balance Foundation
Oak Foundation USA
Oxford Fund, Inc.
Thomas A. Pappas Charitable Foundation
Parnassas Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
The Nathaniel and Elizabeth P. Stevens Foundation
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Foundation
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II

Audience Participation Required
Restored Steinways Available
A Tradition of Excellence
Since 1950



Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com



NEXT PROGRAM. . .

Saturday, October 23, at 8

JAMES LEVINE conducting

Pre-Concert Talk by Marc Mandel, BSO Director of Program Publications

MAHLER Symphony No. 8

Part I: Hymn, *Veni, Creator Spiritus*

INTERMISSION

Part II: Final scene from Goethe's *Faust*

JANE EAGLEN, soprano I (Magna Peccatrix)
HEI-KYUNG HONG, soprano II (Una poenitentium)
HEIDI GRANT MURPHY, soprano III (Mater gloriosa)
STEPHANIE BLYTHE, alto I (Mulier Samaritana)
YVONNE NAEF, alto II (Maria Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone (Pater ecstaticus)
JOHN RELYEA, bass (Pater profundus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, Conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, Music Director
JAMES DAVID CHRISTIE, organ

To open his inaugural season as music director of the Boston Symphony Orchestra—on the Gala Concert of Friday, October 22; on next week's single Saturday-night subscription performance, and at New York's Carnegie Hall on Monday the 25th—James Levine has chosen one of the most substantial and powerful works in the orchestral repertory—Mahler's massive Eighth Symphony, also known as the "Symphony of a Thousand" on account of its huge performing forces. This extraordinary, oratorio-like work, unique among Mahler's symphonies, opens with a rousing setting of the liturgical hymn "Veni, creator spiritus" for massed choruses and orchestra before moving on to Mahler's spiritually probing setting of the visionary final scene from Goethe's *Faust*. A roster of internationally acclaimed vocalists joins Maestro Levine for the BSO's first performances of this great work since the BSO's 100th Anniversary Season in 1980-81.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday, October 22, at 6:45 p.m.—
James Levine/BSO Inaugural Gala
(Champagne reception, 5:45 p.m.;
no Pre-Concert Talk)
Saturday 'A'—October 23, 8-9:45

JAMES LEVINE conducting
JANE EAGLEN, soprano I
(Magna Peccatrix)
HEI-KYUNG HONG, soprano II
(Una poenitentium)
HEIDI GRANT MURPHY, soprano III
(Mater gloriosa)
STEPHANIE BLYTHE, alto I
(Mulier Samaritana)
YVONNE NAEF, alto II (Maria Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone
(Pater ecstaticus)
JOHN RELYEA, bass (Pater profundus)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
THE AMERICAN BOYCHOIR,
FERNANDO MALVAR-RUIZ, music director

MAHLER	Symphony No. 8

Thursday 'A'—October 28, 8-10:15
Friday 'B'—October 29, 1:30-3:45
Saturday 'B'—October 30, 8-10:15

JAMES LEVINE conducting

LIGETI	*Lontano*
MOZART	Symphony No. 38, *Prague*
SCHOENBERG	Five Pieces for Orchestra
STRAVINSKY	*Le Sacre du printemps*

Thursday 'C'—November 4, 8-10:05
Saturday 'B'—November 6, 8-10:05

JAMES LEVINE conducting
KARITA MATTILA, soprano
JOHN FERRILLO, oboe

STRAUSS	Concerto for Oboe and Small Orchestra
STRAUSS	Final scene from *Salome*
SCHUBERT	Symphony in C, D.944, *The Great*

Thursday, November 11, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—November 11, 8-10:15
Friday Evening—November 12, 8-10:15
Saturday 'A'—November 13, 8-10:15

JAMES LEVINE conducting

CARTER	*Micomicón*
CARTER	*Symphonia: Sum fluxae pretium spei*
BEETHOVEN	Symphony No. 3, *Eroica*

James Levine Series –
Sunday, November 14,
at 3 p.m. in Symphony Hall

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, piano

MOZART	Quintet in E-flat for piano and winds, K.452
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Friday 'B'—November 26, 1:30-3:40
Saturday 'B'—November 27, 8-10:10
Tuesday 'B'—November 30, 8-10:10

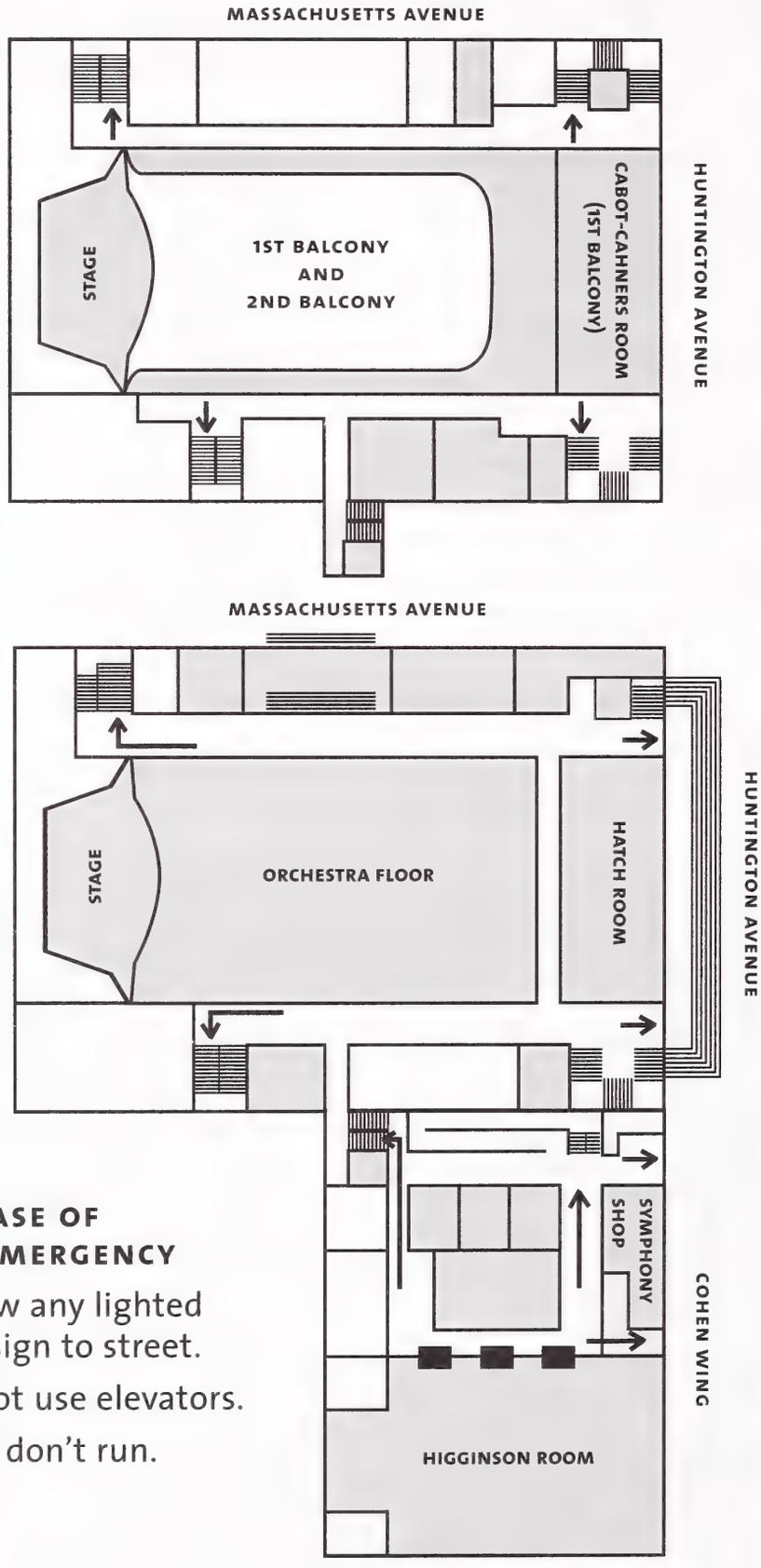
JAMES LEVINE conducting
LYNN HARRELL, cello

SCHUMANN	*Manfred* Overture
LUTOSŁAWSKI	Concerto for Cello and Orchestra
LIGETI	Concerto for Cello and Orchestra
DVOŘÁK	Symphony No. 7

Programs and artists subject to change.

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said merican companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



CHAMBER PRELUDE I
Saturday, October 16, at 6

COMMUNITY CONCERT I
Sunday, October 17, at 3, at First United Baptist Church, Lowell

This concert is made available free to the public through the generosity of State Street Corporation.

BONNIE BEWICK, violin
POLINA SEDUKH, violin
CATHY BASRAK, viola
RACHEL FAGERBURG, viola
MIHAIL JOJATU, cello

RAVEL — String Quartet in F

Allegro moderato. Très doux
Assez vif. Très rythmé
Trés lent
Vif et agité

Ms. BEWICK, Ms. SEDUKH, Ms. FAGERBURG, and Mr. JOJATU

MENDELSSOHN — String Quintet No. 2 in B-flat, Opus 87

Allegro vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

Ms. BEWICK, Ms. SEDUKH, Ms. BASRAK, Ms. FAGERBURG, and Mr. JOJATU

Week 3

Maurice Ravel (1875-1937)
String Quartet in F

The string quartets of Claude Debussy and Maurice Ravel represent the first real extensions of that genre's possibilities since the late quartets of Beethoven, the quartets of Haydn, Mozart, and Beethoven having exemplified an era of consolidation. Those of Debussy and Ravel, standing as they do near the beginning of the twentieth century, stem from a period of experimentation regarding their place within each composer's oeuvre and compositional trends in general. Like Franck

and Fauré before them, Debussy and Ravel each wrote only one quartet, and each did so at the earliest stage of his career.

Thirteen years younger than Debussy, Ravel composed his quartet in 1902-03. His first large work, it was premiered to considerable enthusiasm at the Société Nationale on March 5, 1904, two days before the composer's twenty-ninth birthday. It was not published, however, until 1910, and in a revised version; the extent of the revisions is not known. Ravel dedicated the published score to his "*cher Maître Gabriel Fauré.*" Like Debussy, Ravel was not much drawn to chamber music throughout his career; the Piano Trio, his only other important piece for small instrumental ensemble, dates from 1914. Ravel himself observed that in writing his quartet, he had responded to "a desire for musical structure," suggesting that, as seems to have been the case with Debussy, he had approached the genre less out of general inclination than for a specific reason.

The successful premiere of the quartet was an important event for Ravel, who had failed to win first prize in the Conservatoire's Prix de Rome competition three years running, in 1901, 1902, and 1903. (In fact, a public uproar resulted when in May 1905, having reached the age limit of thirty, he competed for the last time and was not even admitted to the finals.) Though composer Gabriel Fauré, the quartet's dedicatee, had some reservations, Debussy's reaction was altogether favorable: he advised Ravel, "in the name of the gods of music, and in mine," not to change a single note. Ironically, the success of the quartet, even as it confirmed awareness of Ravel's status as the French composer equal in rank to Debussy, was used by the younger composer's partisans to herald their favorite at Debussy's expense, leading to a cooling of the friendship that had previously existed between the two.

If Debussy's quartet is primarily concerned with color, mood, and atmosphere, Ravel's opening Allegro evidences an immediate concern with clearly harmonized melody. With regard to thematic treatment and proportions, this movement behaves pretty much as a sonata-form movement "should," though the second theme explores third-related keys rather than being centered around the dominant. At the same time, the second theme is as sweetly melodic as the first, and made even more so by its doubling two octaves apart in first violin and viola.

Ravel's scherzo juxtaposes and interweaves a vigorous 6/8 pizzicato outburst and a singing melodic idea in 3/4; the Trio, marked *Lent* ("slow"), develops from an atmospheric transformation of the scherzo's melodic component. The slow third movement is noteworthy for its free-flowing expansiveness, even as it retains a clear relationship to the rest of the quartet through the recurrence of a melodic phrase clearly derived from the opening movement's first theme. In the finale, Ravel reinterprets the thematic material of his opening movement, subordinating his earlier concerns with melody and clarity of form—to which he has already exhibited a conscious alternative in the rhapsodic slow movement—in favor of an all-out play of atmosphere, reaffirming that the concern with color and atmosphere, so central to Debussy's quartet from the start, here takes its place in Ravel's work as just one element of the larger, multi-faceted whole.

Felix Mendelssohn (1809-1847)
String Quintet No. 2 in B-flat, Opus 87

Mendelssohn wrote his first quintet for two violins, two violas, and cello, Opus 18, in 1826, when he was only seventeen. His String Quintet No. 2 is from near the end of his career, summer 1845, and wasn't published until after his death, when it was

assigned the opus number 87, although it's from the same period as his C minor piano trio, Opus 66. The composer dated the quintet July 8, 1845, completing it in Soden (near Frankfurt), where he'd finally completed his Violin Concerto the previous summer. It was also around this time that he began his most significant work of his last years, the oratorio *Elijah*, which occupied him until his death.

In late 1844 Mendelssohn had moved to Frankfurt following several frustrating years primarily spent in Berlin, where he'd gone in 1841 at the behest of King Friedrich Wilhelm IV of Prussia to aid in rekindling the musical life of that city. Mendelssohn, thirty-three at the time of this appointment, was the most accomplished general musician in the region, perhaps in all of Europe, having established himself as a masterful and knowledgeable conductor of works both present and past. Besides performing his own music, he had been responsible in large part for a resurgence of widespread interest in the work of J.S. Bach when he led, at age twenty, a performance of Bach's *St. Matthew* Passion in Berlin. He conducted his own arrangements of Handel's *Messiah*, *Solomon*, and *Judas Maccabeus*, and gave the first performances of Schubert's *Great* C major symphony, discovered in manuscript twelve years after the composer's death.

Mendelssohn's enormous talent as a composer never waned, but in some ways it was hemmed in by his drive to accomplish so much in other musical spheres. In his later years his activities included conducting, composing, and acting as impresario and administrator; he was even responsible for the founding of a new conservatory in Leipzig in 1843. He also took very seriously his familial duties, enjoying great happiness with his wife, Cécile Jeanrenaud (whom he married in 1837), and their five children. The scope, quantity, and intensity of his efforts had begun to tell on his health beginning about 1838, when be complained of chronic headaches. The time he spent in Frankfurt with his family from late 1844 until summer 1845, when he returned finally to Leipzig (where he remained for the rest of his life), was a rest from the travails of Berlin, and a chance to compose almost unfettered by other musical obligations.

Likely because of his preoccupation with *Elijah* and the deterioration of his health, the B-flat quintet is one of Mendelssohn's last completed works of chamber music. It seems to follow from the same considerations as the Violin Concerto, in giving the first violin a lyric part of prominence, and achieving a weightless classical balance in its four movements, which are nonetheless transparently suffused with Romantic turmoil. This is manifest in the tense *tremolando* of the first movement's opening accompaniment, and Mendelssohn's characteristically rapid movement in the direction of chromaticism following the violin's first phrase. The propulsive, rising-arpeggio melody of the violin has a contour not dissimilar to the theme from Mendelssohn's concerto, though the phrasing is quite different. The second theme is based on repeated falling triplets.

The second movement, Andante scherzando, is a seemingly paradoxical type of restrained scherzo unique to Mendelssohn. This and the slow third movement, both in minor keys, are considered among his best chamber music, full of invention, wit, charm, and, characteristically, artlessly refined voice-leading. The Adagio e lento is the most intensely felt movement of the four. Though the first violin is still independent, the accompanying quartet's role is elevated to a virtually equal position here. The high-energy, predominantly major-key finale buoys the mood of the piece as a whole.

—Notes by Marc Mandel (Ravel) and
Robert Kirzinger (Mendelssohn)

Violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987 after graduating from the Curtis Institute of Music, where she studied with David Cerone and Aaron Rosand. Since then she has performed frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, she has been a featured soloist with the Boston Pops under John Williams and Keith Lockhart, as well as with the New England Philharmonic and the Cape Ann Symphony. She is on the faculty of the Boston Conservatory, and has also taught at the New England Conservatory Extension Division and the Boston University Tanglewood Institute. Ms. Bewick has made a specialty of teaching students about the art of auditioning and conducts audition seminars around the country.

Polina Sedukh joined the BSO in September 2004. Born in St. Petersburg, Russia, she began studying violin at four-and-a-half and gave her first major public performance at seven, as a concerto soloist with the Chamber Orchestra of Liepaya, Latvia. Following her training in Russia, she studied at the Longy School of Music with Laura Bossert and Malcolm Lowe. Her first international performance was in 1991 in Chicago, followed by a tour in Germany. Since 1993 she has toured each year in Germany and Austria. In 1992 she won first prize in solo performance and the grand prize in chamber music at the Young Talents of Russia Festival. She was named a laureate of the Evgeny Mravinsky Festival in St. Petersburg in 1996 and has also won prizes in several other international competitions.

Cathy Basrak joined the Boston Symphony Orchestra in the fall of 2000 as assistant principal violist of the BSO and principal violist of the Boston Pops Orchestra. Her teachers included Joseph de Pasquale, who was BSO principal viola from 1947 to 1964; Michael Tree of the Guarneri String Quartet, and Richard Young of the Vermeer String Quartet; she holds a bachelor of music degree from the Curtis Institute of Music. The recipient of several awards, Ms. Basrak has participated in the Marlboro Music Festival, the Banff Center for the Arts, and the Norfolk Chamber Music Festival; has performed with the Brandenburg Ensemble and Boston's Metamorphosen Ensemble; and appeared as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Detroit Symphony, and the Bavarian Radio Symphony Orchestra. She made her recording debut with the disc "American Viola Works" on Cedille Records.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, Ms. Fagerburg was a Tanglewood Music Center Fellow in 1980; her teachers included Heidi Castleman, Eugene Lehner, and Burton Fine, among others. She has appeared as soloist with the Boston Pops under John Williams and Keith Lockhart, and in 1997 formed the Renard String Quartet with colleagues from the BSO. Before joining the BSO she was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the New England Conservatory Symphony Orchestra and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She also performed with the orchestras of the Opera Company of Boston and the Boston Ballet.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse, subsequently studying with BSO principal cellist Jules Eskin at Boston University. Mr. Jojatu won the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has been a guest soloist with the National Symphony Orchestra in Washington and with the Radio Television Orchestra of Bucharest, and won many prizes in Romania for solo and chamber music performance. A member of the Boston-based Triptych String Trio, Mr. Jojatu joined the BSO's cello section in December 2001, and became fourth chair of the orchestra's cello section at the start of the 2003-04 season.

James Levine

AND THE

Boston Symphony Orchestra



October 22, 2004



JAMES LEVINE
MUSIC DIRECTOR

Inaugural Gala

The Trustees of the Boston Symphony Orchestra

welcome you to the

James Levine

and the

Boston Symphony Orchestra

Inaugural Gala

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

WELCOME

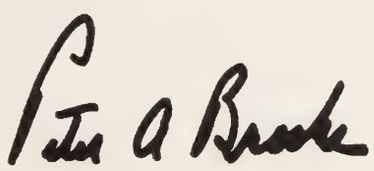
Welcome, on behalf of the Boston Symphony Orchestra's Trustees, Overseers, musicians, and staff, to the James Levine and the Boston Symphony Orchestra Inaugural Gala. This is the evening for which we have all been waiting. Tonight James Levine begins his tenure as the first American-born music director of the BSO, and only the 14th music director in the BSO's 124-year history.

The Inaugural Gala features Mahler's Symphony No. 8, one of the most substantial and powerful works in the orchestral repertory. Mahler's 8th Symphony is sometimes called the "Symphony of a Thousand" because of the huge performing forces involved. This oratorio-like work, unique among Mahler's symphonies, opens with a rousing hymn for massed choruses, soloists, and orchestra before moving to Mahler's musical setting of the visionary final scene from Goethe's *Faust*. A roster of internationally acclaimed vocalists joins the orchestra, our renowned Tanglewood Festival Chorus, and the American Boy Choir, with Maestro Levine leading the BSO's first performance of this great work since the orchestra's 100th Anniversary Season in 1980-81.

The opening chord of the Mahler Symphony No. 8 marks the debut of the newly renovated Symphony Hall organ, built in 1949 by the Aeolian-Skinner Company, America's leading organ builder of the mid-20th century. Thanks go to the several generous donors who contributed to the multi-million dollar renovation, which also endows the maintenance of this venerated organ in perpetuity.

Thanks also go to the BSO's 2004-2005 season sponsor UBS and to others who have played a pivotal part, not only in this event, but in Symphony affairs over the years. These include Ray and Maria Stata, honorary Co-Chairs for the Inaugural Gala; Inaugural Gala Co-Chairs Nelson and Ruth Darling, George and Nancy Kidder, Nicholas and Thalia Zervas, and Anne and Peter Brooke; the Trustee Gala Committee and Benefactor Event Committee led by Jane C. Bradley, and the Boston Symphony Association of Volunteers Event Committee led by Donna Riccardi.

Finally, let me welcome James Levine to our city and to this great orchestra. It has been a long wait for the Maestro's arrival, but I believe you will agree, after tonight's concert, that it has been worthwhile. This season promises to be an exciting and challenging one, with new works commissioned by the BSO, performances of Wagner's opera *The Flying Dutchman* and Berlioz's great dramatic symphony *Roméo et Juliette*, and several programs designed by Maestro Levine to showcase the Boston Symphony Orchestra itself. We are delighted at Maestro Levine's arrival and look forward to his taking our beloved orchestra to new heights.



Peter A. Brooke
Chairman
Boston Symphony Orchestra Board of Trustees

James Levine and the Boston Symphony Orchestra

Inaugural Gala

Friday, October 22, 2004

Honorary Co-Chairs

Ray and Maria Stata

Inaugural Gala Co-Chairs

Peter and Anne Brooke
Nelson and Ruth Darling
George and Nancy Kidder
Nicholas and Thalia Zervas

Gala Committee

Harlan and Lois Anderson
Dorothy and David Arnold
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
Deborah Davis Berman and
William H. Berman
Mark and Linda Borden
Mr. and Mrs. John M. Bradley
Jan Brett and Joseph Hearne
Samuel B. and Deborah D. Bruskin
Katie and Paul Buttenwieser
Jim and Barbara Cleary
Carol and Julian Cohen
Abram T. and Judith Collier
John F. Cogan, Jr., and
Mary L. Cornille
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Nina L. and Eugene B. Doggett
William and Deborah Elfers
The Honorable and
Mrs. John H. Fitzpatrick
Nancy J. Fitzpatrick and
Lincoln Russell
Carol R. and Avram J. Goldberg
Thelma and Ray Goldberg
Edna S. and Béla T. Kalman
Harvey Chet and Farla Krentzman
Bill and Barbara Leith
Joyce and Edward Linde
Mrs. August R. Meyer
Richard P. and Claire W. Morse
Mrs. Robert B. Newman
Megan and Robert O'Block
Annette and Vincent M. O'Reilly
William and Lia Poorvu
Irving W. Rabb
Peter and Suzanne Read
Carole and Edward I. Rudman
Donna Riccardi and Doug Green
Dr. Raymond and
Mrs. Hannah H. Schneider
Roger and Kristin Servison
Richard A. and Susan F. Smith
Thomas G. Stemberg
John and Dorothy Thorndike
Stephen and Dorothy Weber
Roberta and Stephen Weiner
Pat and Robert Winters

Benefactor Event Committee Chair

Jane C. Bradley

Benefactor Event Committee Co-Chairs

Anne F. Brooke
Nina L. Doggett
Shari Loessberg
Megan O'Block

Benefactor Event Committee

Marjorie Arons-Barron
Diddy Cullinane
Judy Feingold
Donna Riccardi

Fairmont Copley Plaza Event Design Co-Chairs

Anne F. Brooke
Gabriella Beranek

BSAV Event Co-Chairs

Donna Riccardi, BSAV President
Linda Clarke
James M. Labraico
Elizabeth Meyer
Linda M. Sperandio





OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.

The Boston Symphony Orchestra acknowledges with deep gratitude the following individuals and companies for their generous support of this historic evening.

Proceeds from the Inaugural Gala provide support for the extraordinary artistic programs to be presented in the 2004-2005 Boston Symphony Orchestra season.



Premier Benefactors

William F. Achtmeyer
Lucille Batal and Avi Nelson
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Samuel B. and Deborah D. Bruskin
James and Tina Collias
Lewis S. and Edith L. Dabney
Alan J. and Suzanne W. Dworsky
Judy and Roger Feingold
David E. Gannett
Carol R. and Avram J. Goldberg
Horizon Medical Search of New Hampshire
Mr. and Mrs. William Kremer
Harvey Chet and Farla Krentzman
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. Jeffrey E. Marshall
Joseph C. McNay
Kate and Al Merck
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Paul M. Montrone
Richard P. and Claire W. Morse
Megan and Robert O'Block
William and Lia Poorvu
Claire and Millard Pryor
Mrs. Karl Riemer
Mr. Ross Setosta
Mr. and Mrs. Alfred A. Slifka
Richard A. and Susan F. Smith
Ray and Maria Stata
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. and Mrs. Samuel Thorne
Linda and Daniel Waintrup
Mr. and Mrs. Douglas P. Warwick
Stephen and Dorothy Weber
Roberta and Stephen Weiner
Robert C. and Patricia A. Winters

Gold Benefactors

Anonymous (4)
A Friend of the BSO
Helaine B. Allen
Harlan and Lois Anderson
Robert Baum and Elana Carroll
Mrs. Richard M. Bennett
Deborah Davis Berman and William H. Berman
George and Roberta Berry
Mark and Linda Borden
Boston Properties, Inc.
Mr. and Mrs. John M. Bradley
Alan and Lorraine Bressler
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Katie and Paul Buttenwieser
Dr. Marilyn Capek
Citizens Bank
Jim and Barbara Cleary
John F. Cogan, Jr., and Mary L. Cornille
Mrs. William H. Congleton
John and Diddy Cullinane
Cynthia and Oliver Curme
Mr. and Mrs. Nader Darehshori
Nelson and Ruth Darling
Mr. and Mrs. Miguel de Bragança
JoAnne Walton Dickinson
Nina L. and Eugene B. Doggett
Phyllis Dohanian
Mr. and Mrs. Robert W. Doran
Alan R. Dynner
Harriett M. Eckstein
William and Deborah Elfers
EMC Corporation
The Fairmont Copley Plaza
Shirley and Richard Fennell
Fidelity Investments
The Honorable and Mrs. John H. Fitzpatrick
Nancy J. Fitzpatrick and Lincoln Russell
Myrna H. and Eugene M. Freedman
George and Tatiana Gardner

Gold Benefactors *continued*

Jane and Jim Garrett
Thelma and Ray Goldberg
Joyce and Mark Goldweitz
Mrs. Haskell R. Gordon
Carolyn Harder
The Helen G. Hauben Foundation
Carol T. and Robert P. Henderson
Mrs. Marilyn Brachman Hoffman
Tom and Nicole Hynes
Edna S. and Béla T. Kalman
John and Marilyn Keane
George and Nancy Kidder
Dr. and Mrs. Arthur R. Kravitz
Bill and Barbara Leith
Mrs. Vincent J. Lesunaitis
Anita Lincoln
Joyce and Edward Linde
Shari Loessberg and Christopher Smart
Diane H. Lupean
Mr. and Mrs. John A. MacLeod II
Carmine and Beth Martignetti
Mellon Financial Corp.
Mrs. August R. Meyer
Dale and Bob Mnookin
Mr. and Mrs. Allen Mottur
Larry and Caterina Nelson
Mrs. Robert B. Newman
Dawn and Rod Nordblom
Annette and Vincent O'Reilly
Jane M. Pappalardo
Mr. and Mrs. E. Lee Perry
Polly and Dan Pierce
William and Helen Pounds
Irving W. Rabb
Helen and Peter Randolph
Peter and Suzanne Read
Donna Riccardi and Doug Green
Elaine and Jerome Rosenfeld
The Roxe Foundation
Carole and Edward I. Rudman
Dr. Raymond and Hannah H. Schneider
Arthur I. Segal and
The Honorable Patti B. Saris
Mr. and Mrs. Ross E. Sherbrooke
Sovereign Bank
Ethel Spencer-Brabson
Thomas G. Stemberg
John and Dorothy Thorndike
UBS
Robert A. Vogt
Mark Waron and Jennifer Hafford
Stephen and Dorothy Weber
Mr. and Mrs. Ronald A. Wilford
Lynne and Frank Wisneski
Sonja G. Yates
Nicholas and Thalia Zervas

Benefactors

Anonymous (1)
Dr. and Mrs. Menelaos Aliapoulios
Stephen Andrus
Dorothy and David Arnold
Marjorie J. Arons-Barron and
James H. Barron
Diane M. Austin and Aaron J. Nurick
Enid L. Beal
Jim and Nancy Bildner
Linda Cabot Black
Mr. Benjamin S. Blake
John and Joan Bok
Les and Carol Bowen
Robert and Patricia Brace
Cambridge Trust Company
Crystal and Edwin Campbell
Phyllis H. Carey
Mr. and Mrs. Myron Chefetz
Charles Christenson
Mr. and Mrs. Frederic M. Clifford
Rosalie and Bertram Cohen
Maryann and Kenneth W. Cohen
Mr. and Mrs. Abram T. Collier
Constance and Lewis Counts
Gary and Deborah Cox
Tamara P. and Charles H. Davis II
Wayne C. Davis and Ann Merrifield
Mr. and Mrs. Robert L. DeGregorio
David and Susan Fedo
Jacqueline and Steven Feinberg
Mr. and Mrs. Peter Fiedler
Dr. Josef E. and Karen D. Fischer
Mrs. Barbara M. Frasca
Michael and Leslie Gaffin
Stephanie JL Gertz
Mr. and Mrs. Nelson S. Gifford
Mr. and Mrs. Henry C. Gill, Jr.
Frank S. Gilligan and Mario Russo

Benefactors *continued*

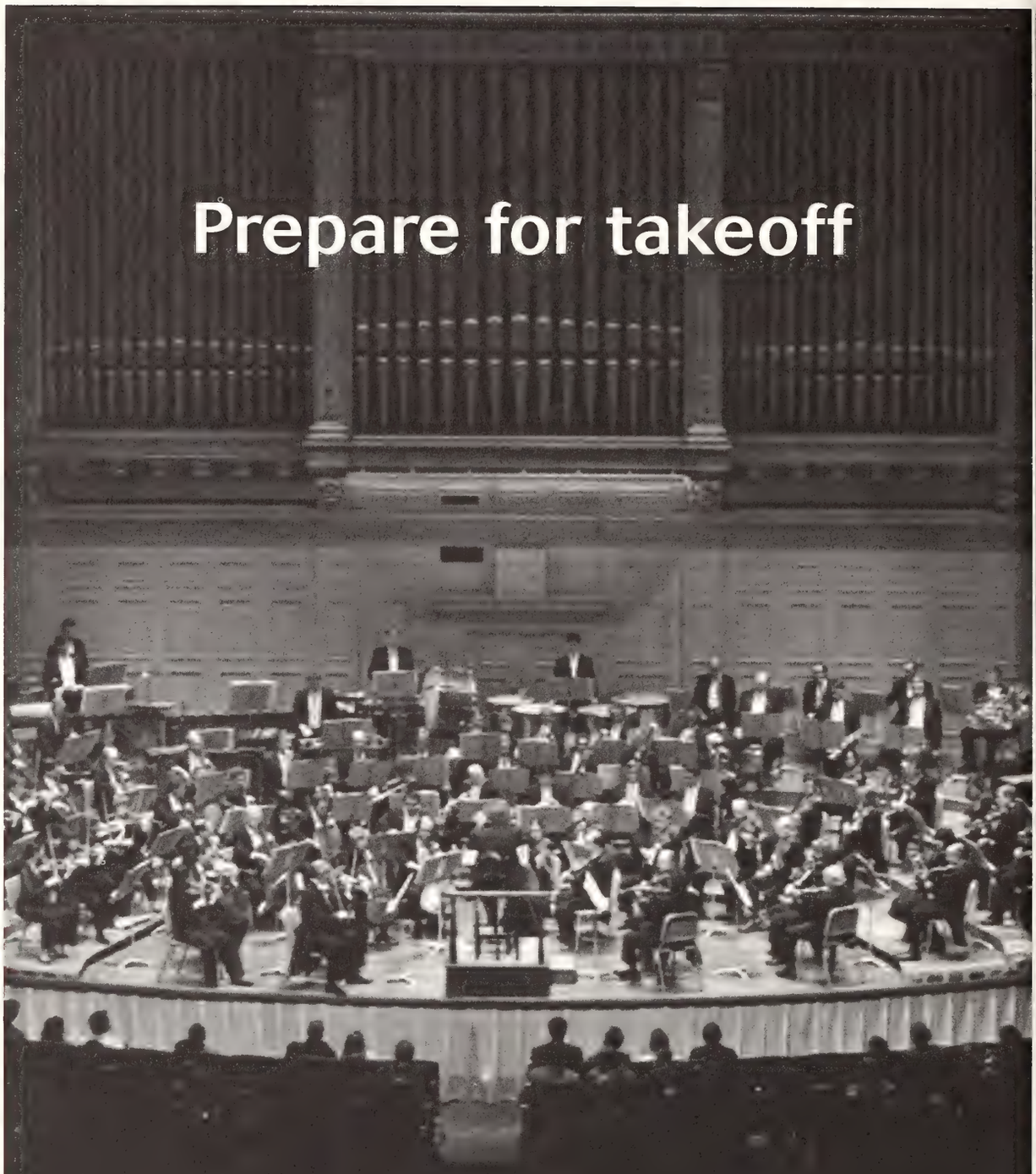
Phyllis Godwin
Drs. Alfred and Joan Goldberg
Sandra and Philip Gordon
Gary F. Gut and Patricia Casale
Susan D. and R. Douglas Hall
Michael Halperson
Mr. and Mrs. Donald R.F. Harleman
Deborah M. Hauser
Gardner Hendrie and Karen Johansen
Howard and Carol Hillman
Edward W.D. Holwell
Timothy P. Horne
Janice and Roger Hunt
Sally Hurlbut
Jean and Ken Johnson
Lauren Joy and Elyse L. Etling
Betsy and Bill Kaden
Amy and Jim Kendrick
Mary Kiley
Donna Kim
Sue and Harry Kohn
Dr. Anne Kolker and
Dr. Alan Hilgenberg
Sandra and Robert Krakoff
Diane Graff Krane
Connie and Peter Lacaillade
Henry and Serene Lee
Laura and David Lester
Mr. and Mrs. Murray Liebowitz
Paul and Carol Looney
Joseph Marchese and Janice Su
Jay and Shirley Marks
John C. Marksbury
Dr. Robert and Jane B. Mayer
John P. Meyer and Jo Frances Kaplan
Michael and Kathleen Moynihan
Dorothy R.P. Palmer
Dr. Nicholas V. Palmer, D.M.A.
Robert Louis Palmer, Jr.
Bruce and Joyce Pastor
Ann M. Philbin
Joyce Plotkin and Ben Aspel
Michael C.J. Putnam
Renee Rapaporte
Julian and Amy Ray
John S. Reidy
Charles and Ingrid Richardson
Marcia A. Rizzotto
John Ex and Pat Rodgers
Ruth and Larry Rosenfeld
Michael and Karen Rotenberg
Debbie and Alan Rottenberg
Arlene and David T. Rubin
Dr. Jeffrey and Susan Rudnick
Thomas A. Russo
Yutaka Sakurada
Dr. and Mrs. Edward M. Salgado
Sametz Blackstone Associates
Stephen and Eileen Samuels
David W. Scudder
Senior Aerospace Metal Bellows
Elizabeth C. Sluder
Mrs. Helen B. Spaulding
Herbert and Renee Stein
Ruth Elsa Stickney
Nathalie and Stanley Tabor
Patricia L. Tambone
Caroline and James Taylor
Lynda Thomas
Diana Osgood Tottenham
John and Margaret Towers
Mrs. Arthur Wahmann
Stephen and Dorothy Weber
Ronald Weintraub and Margo Howard
Barbara Wells and Seymour Edelberg
Peter Wender
Henry and Joan Wheeler
Christopher L. Wilson
Mr. and Mrs. Allan S. Wolfe
Ann and Hans Ziegler
Rhonda and Michael J. Zinner, M.D.

Names listed as of October 15, 2004

The Boston Symphony Orchestra gratefully acknowledges the following in-kind donors for making this evening's event a success:

choice catering & events
The Fairmont Copley Plaza
United Liquors ltd.
Winston Flowers

Prepare for takeoff



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 13
On Display in Symphony Hall 13
BSO Music Director James Levine 17
James Levine — A Chronology 19
The Boston Symphony Orchestra 22
A Brief History of the BSO 25
Inaugural Gala Program 29
From the Music Director 30
Notes on the Program 31
Text and Translation 41
Featured Artists 49
The Symphony Hall Organ 57
Symphony Hall Information 63

Program copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates, Boston
Color photograph of James Levine by Michael Lutch

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

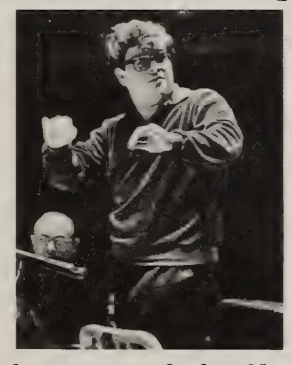
A "New"—But Old—Seating Plan for the Boston Symphony Orchestra

BSO audience members will have noticed that, for James Levine's concerts in recent seasons, the orchestra was seated with the first violins to the conductor's left and the second violins to the conductor's right. In the past decade or so, a number of other conductors here—among them Roger Norrington, Simon Rattle, and more recently Christoph von Dohnányi—have also employed this arrangement, which in fact represents the historically authentic seating practice dating from the time of Mozart and Haydn. In the first part of the 20th century, Mahler was writing his symphonies for (and conducting them with) orchestras seated in this way, and the practice was maintained at least until the 1950s, as witness Bruno Walter's concerts with the New York Philharmonic and Toscanini's with the NBC Symphony.

Though other parts of the orchestral seating arrangement might vary depending on the set-up of the stage-space in a given venue, or local tradition, or the forces employed for a particular piece (say, orchestra alone vs. orchestra-plus-chorus), or even the desire of a particular conductor—e.g., Georg Henschel when the BSO was new had half the cellos and basses at rear left, the other half at rear right; a famous photo of the BSO under Koussevitzky shows the double basses spread across the rear of the stage—antiphonally seated first and second violins remained pretty much a constant, ultimately giving way during the 20th century for various reasons, among them the fact that composers writing

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).



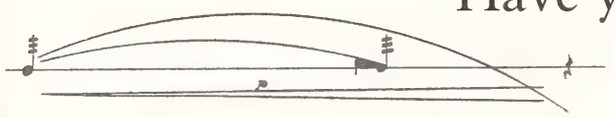


There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

in newer styles often began using the orchestra in general (say, for coloristic purposes), and the violins in particular (which came to be treated more as a massed group rather than as two independent units), in a greater variety of ways. It also seems quite likely that the advent of stereo sound—whereby record producers could exploit the contrast between the bright-sounding violins, all massed together on the left, and the lower-sounding cellos and basses on the right—played a part in the change from what had previously been the norm.

Two noteworthy instances where the interplay of first and second violins is particularly telling occur (1) at the very end of Beethoven's Seventh Symphony, where an energetic motif derived from the finale's main theme is tossed back and forth between the first and second violins over a sustained bass line to heighten the energy of the work's closing pages; and (2) in Tchaikovsky's opening theme for the last movement of his *Pathétique* Symphony—a theme whose notes are actually played alternately by the first and second violins.

With the arrival this season of James Levine as music director, the BSO will now utilize this seating plan not only for his concerts, but also for those by many, if not most, of the BSO's guest conductors. Mr. Levine has in fact employed this seating arrangement with all of the orchestras of which he has been music director over the years, the Metropolitan Opera Orchestra and the Munich Philharmonic among them. As he himself once observed (in an essay accompanying his Mozart symphony recordings made between 1984 and 1989 with the Vienna Philharmonic), using antiphonally seated violins not only restores the original integrity of the second violins (if only by allowing them to be heard more clearly, without their sound being physically blocked by the bodies of the firsts); it also restores the composers' originally intended sound-spectrum by spreading the higher string sonorities—i.e., the principal melodic sonority—across the front of the



Have you taken ***note***

of our **Symphony Café** recently?



- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.

We look forward to the pleasure of your company!

stage. This in turns helps clarify the overall musical texture, since the lower string instruments (violas, cellos, basses) are no longer massed on just one side of the stage. As Mr. Levine also notes, with the cellos and double basses now alongside the first violins (where the seconds used to be), the musical bass line is immediately adjacent to the melody, allowing for a more sensitive interaction among the players of those instruments. And with the violas on the inside, next to the second violins, the inner voices are grouped together, allowing for a more sensitive interaction among those players as well.

—M.M.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

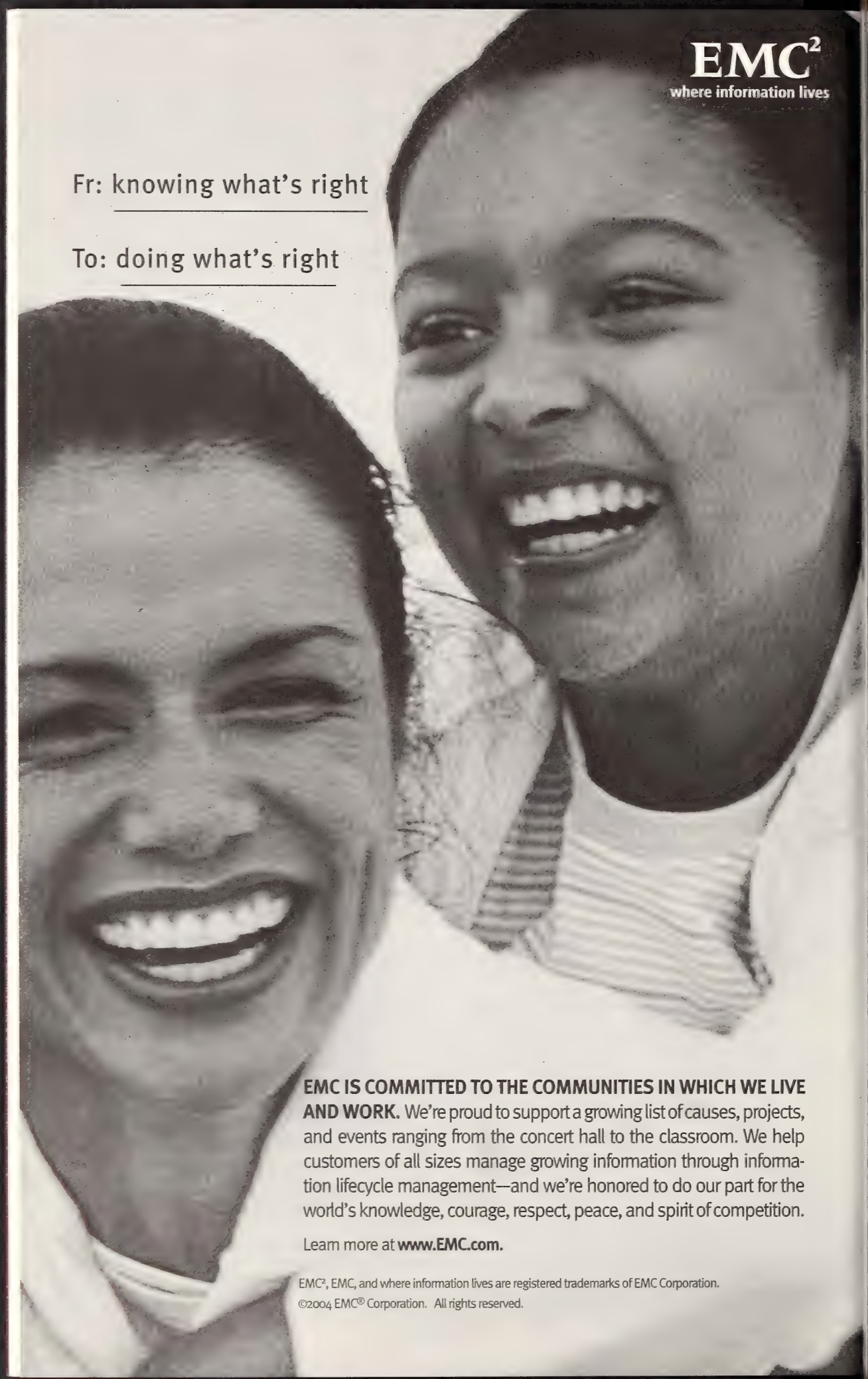
On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie, and there will be an organ-accompanied sing-along with the Tanglewood Festival Chorus led by its conductor John Oliver. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Symphony Hall throughout the day and staff an Instrument Petting Zoo for children. The 2004 Symphony Hall Open House is sponsored by UBS.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

During the 2004-2005 season, the organ is also featured in the BSO performances of Mahler's Symphony No. 8 that inaugurate James Levine's tenure as BSO Music Director in October, and in the season-closing performances of Respighi's *Pines of Rome* and *Fountains of Rome* under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

To find out more about the Symphony Hall organ, see page 57 of this program book.

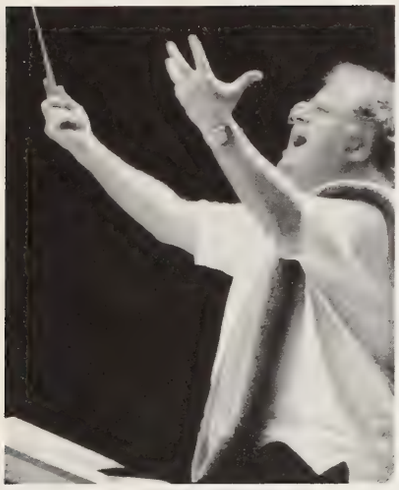


EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.

James Levine



Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opens his first season as BSO Music Director this evening with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that or-

chestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch

James Levine — A Chronology

Jean Shebless



The six-year-old James Levine practicing, 1949

1943
Born June 23 in Cincinnati, Ohio

1947
Began piano study

1953
Debut as piano soloist with the Cincinnati Symphony Orchestra

1956
Marlboro Music Festival

1957-1970
Aspen Music Festival and School

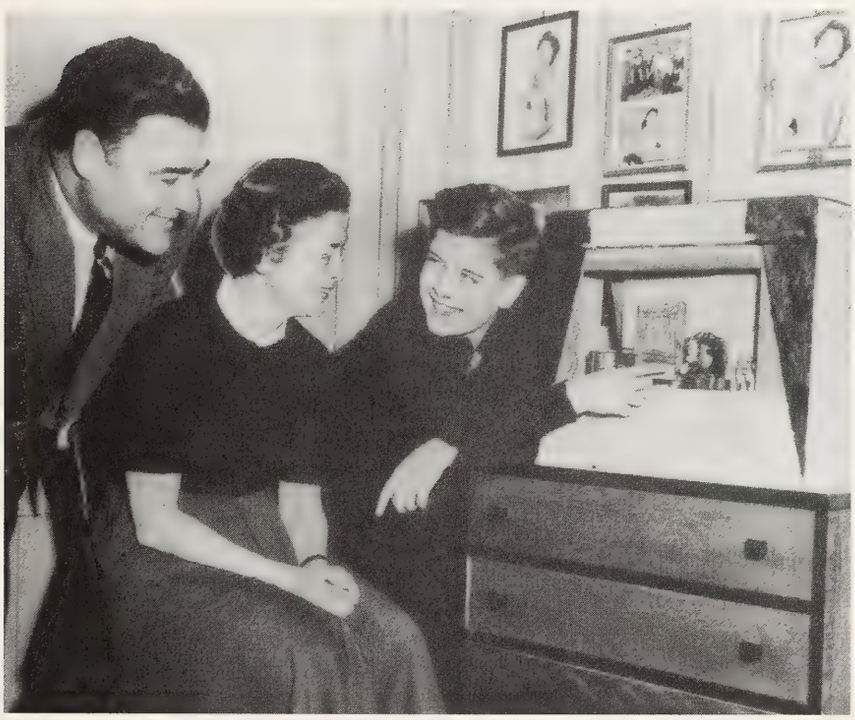
1961-1964
The Juilliard School

1964-1970
Assistant Conductor of the Cleveland Orchestra

1966-1972
Founder and Music Director of the University Circle Orchestra at the Cleveland Institute of Music

1967-1969
Music Director of the Meadowbrook Orchestra

Cincinnati Enquirer



Showing his parents his model set for Rossini's "Il barbiere di Siviglia," 1954

Peter Hastings,
Cleveland Orchestra Archives



James Levine rehearsing with the Cleveland Orchestra, c.1968

Hastings-Willinger & Associates



James Levine conducting the University Circle Orchestra, Cleveland Institute of Music, c.1970

1970
Welsh National Opera and San Francisco Opera debuts

1971
Chicago Symphony, Ravinia Festival, and Metropolitan Opera debuts

1972
Boston Symphony Orchestra debuts in Symphony Hall and at Tanglewood

1973-1976
Principal Conductor of the Metropolitan Opera

1973-1993
Music Director of the Ravinia Festival

1974-1978
Music Director of the Cincinnati May Festival

1975-1993
Salzburg Festival

1976
Vienna Philharmonic debut

1976-1986; 2004-
Music Director of the Metropolitan Opera

1977
Inaugurated "Live From the Met" series for PBS

1978
Berlin Philharmonic debut



Peter Hastings,
Cleveland Orchestra Archives

Conductor George Szell (second from left) with his Cleveland Orchestra associates Stephen Portman, Michael Charry, and James Levine, 1966

1980
Founded Metropolitan Opera's Young Artist Development Program

1980
First recipient of Manhattan Cultural Award, presented by Mayor of New York

1982-1998
Bayreuth Festival

1983
Time cover story

1984
Musical America's "Musician of the Year"

1986-2004
Artistic Director of the Metropolitan Opera

1996
25th Anniversary Gala at the Met (eight-hour live telecast on PBS)

1996-2000
Three Tenors World Tour

1997
Recipient of the National Medal of Arts, presented by President Clinton

1997
Munich Philharmonic Orchestra debut

1999-
Verbier Festival

1999-2004
Chief Conductor of the Munich Philharmonic

2000
Disney's *Fantasia 2000* with the Chicago Symphony

2000-2004
Music Director of the UBS Verbier Festival Orchestra

2002
Kennedy Center Honors

2004-
Music Director of the Boston Symphony Orchestra



Whitestone Photo

James Levine rehearsing with the Boston Symphony Orchestra for his first Tanglewood appearance, July 1972



Steve J. Sherman

James Levine recording Verdi's "Il trovatore" with the Metropolitan Opera Orchestra, baritone Vladimir Chernov, and soprano Aprile Millo at the Manhattan Center in New York City, May 1991



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Gordon and Mary Ford Kingsley Family chair

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine begins his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—this fall.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Inaugural Gala

Friday, October 22, at 7

JAMES LEVINE conducting

MAHLER — Symphony No. 8

Part I: Hymn, *Veni, creator spiritus*

INTERMISSION

Part II: Final scene from Goethe's *Faust*

JANE EAGLEN, soprano I (Magna Peccatrix)
HEI-KYUNG HONG, soprano II (Una poenitentium)
HEIDI GRANT MURPHY, soprano III (Mater gloriosa)
STEPHANIE BLYTHE, alto I (Mulier Samaritana)
YVONNE NAEF, alto II (Maria Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone (Pater ecstaticus)
JOHN RELYEA, bass (Pater profundus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, Conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, Music Director
JAMES DAVID CHRISTIE, organ

Text and translation begin on page 41.

Tonight's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

UBS is proud to sponsor the BSO's 2004-2005 season.

This concert will end about 8:45.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

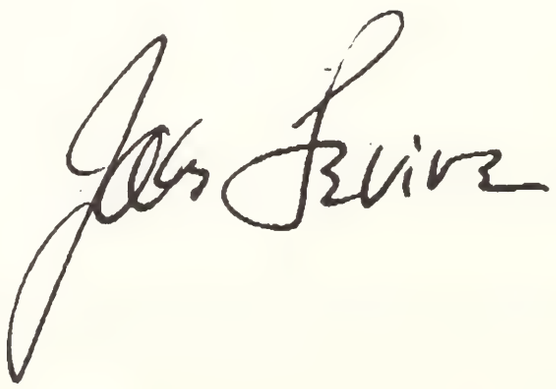
Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

We know that Mahler intended his symphonies to encompass the whole world. In its bringing together of so many performers—double chorus, children's chorus, eight soloists, and orchestra—his great Eighth Symphony presents the biggest and most positive statement of this idea, this line of musical thought. As an entry into the world of this extraordinary piece, consider Mahler's opening tempo designation for the hymn setting that is Part I of the whole work.

At the very start of the score, Mahler writes "Allegro impetuoso," an "impetuous" Allegro. To me, this is singular, and amazing on so many levels. Typically, the markings in his scores that suggest or define character are in German, but here he has virtually invented an Italian designation—one not previously used, to my knowledge, by any other composer. And surely there's something truly momentous in the idea of asking so many performers to begin such a massive, multi-faceted work in such an amazingly risk-taking way.

When Mahler conducted this work, he took an intermission between Parts I and II, and one can only believe that the performers could not possibly have thrown themselves into the first part of the piece with the necessary impetuosity or abandon—or that they could have continued at such a level throughout so much of the hymn setting—without knowing that they'd be able to catch their collective breath before the very different, difficult, quiet music with which Mahler begins Part II. So here is Mahler breaking new ground in a truly astonishing way, and providing a useful clue to entering the world of his Eighth Symphony on the very first page of this incredible score.



Gustav Mahler — Symphony No. 8



Gustav Mahler was born in Kalischt (Kaliště), near Humpolec, Bohemia, on July 7, 1860, and died in Vienna on May 18, 1911. He sketched the Symphony No. 8 between June 21 and August 18, 1906, and completed the score the following summer. He conducted the first performance on September 12, 1910, in Munich, with an especially assembled orchestra, the Riedelverein of Leipzig, the Vienna Singverein, the Munich Central School Children's Chorus, and soloists Gertrud Förstel, Marta Winternitz-Dorda, Irma Koboth, Ottilie Meyzger, Tilly Koenen, Felix Senius, Nicola Geisse-Winkel, and Richard Mayr. The first American performance was given on March 2, 1916, by Leopold Stokowski with the Philadelphia Orchestra, the Philadelphia Orchestra Chorus, the Philadelphia Choral Society, the Mendelssohn Club of Philadelphia, the Fortnightly Club, a chorus of 150 children, and soloists Mabel Garrison, Inez Barbour, Adelaide Fischer, Margaret Keyes, Susanna Dercum, Lambert Murphy, Reinald Werrenrath, and Clarence Whitehill.

Until this week, the only conductor to have led the BSO in the Mahler Eighth was Seiji Ozawa, first at Tanglewood on August 20, 1972, with the Tanglewood Festival Chorus and Tanglewood Choir, John Oliver, conductor; the St. Paul's School Boy Choir, Theodore Marier, director; soloists Deborah O'Brien, Linda Phillips, Jane Bryden, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, and Ara Berberian, and organist Berj Zamkochian; and then in the orchestra's 100th Anniversary Season (1980-81), in October 1980 in Boston (at which time it was recorded for Philips) and at Carnegie Hall in New York (with the Tanglewood Festival Chorus, John Oliver, conductor; the Boston Boy Choir, Theodore Marier, director; the Brooklyn Boys Chorus [in Boston only], James McCarthy, director; soloists Faye Robinson, Judith Blegen, Deborah Sasson, Florence Quivar, Lorna Myers, Kenneth Riegel, Benjamin Luxon, and Gwynne Howell, and organist James David Christie); and on August 23, 1981, at Tanglewood (with the Tanglewood Festival Chorus and Tanglewood Choir, John Oliver, conductor; the Boston Boy Choir, Theodore Marier, director; Youth pro Musica, Roberta Humez, director; the St. Pius V Church Choir of Lynn, Michael Joseph, director; the Lexington Boys Choir, Christopher King, director; the same soloists as the previous October, and James David Christie, organ).

The score calls for an orchestra of five flutes (fifth doubling piccolo), four oboes and English horn, three clarinets with E-flat clarinet and bass clarinet, four bassoons and contrabassoon, eight horns, four trumpets, four trombones, bass tuba, timpani, bass drum, tam-tam, triangle, glockenspiel, tubular bells, celesta, piano, harmonium, organ, two harps, mandolin, and strings. There is, in addition, a group of four trumpets and three trombones, separately stationed. Vocal forces comprise two mixed chorus, boys' chorus, girls' chorus, three sopranos (Magna Peccatrix, Una poenitentium, Mater gloriosa), two altos (Mulier Samaritana, Maria Aegyptiaca), tenor (Doctor Marianus), baritone (Pater ecstaticus), and bass (Pater profundus). The dedication is to "meiner lieben Frau, Alma Maria."

Goethe's subject in Act III of the Second Part of *Faust* is the union, symbolic and physical, of his tragic hero and Helen of Troy. The association of the two figures is not in itself new. Simon Magus, the 1st-century sorcerer whose misdeed, as recorded in Chapter 8 of the *Acts* of the Apostles, has given us the word "simony," is said to have called himself Faustus—in modern Italian he would be Fortunato and in modern American English Lucky—and he traveled and worked with a former prostitute to whom, for a

bit of class, he gave the name of Helena. His 16th-century successor, who had probably read about Simon in a new edition of a book then 1,200 years old and titled *Recognitiones*, for professional purposes styled himself Faustus Junior and later simply Doctor Johannes Faust, and he too—"for the sake of order and propriety," as Thomas Mann puts it—acquired a companion called Helena. The conjuring up of the legendary beauty, daughter of Leda and Zeus, came to be one of the standard entertainments in dramatic representations of the Faust stories. In Christopher Marlowe's famous *Tragicall History of D. Faustus* (c.1588), Helen takes on greater significance in that it is for her sake that Faust is willing to reject salvation: "Sweet Helen, make me immortal with a kiss." Nowhere, however, is the bringing together of Faust and Helen so boldly drawn as in what Goethe himself called his "Classical-Romantic phantasmagoria," nor so freighted with meaning and suggestion. In their meeting the poet seeks to portray ideal love, to suggest the fusion of Germanic and Greek civilization, and to resolve "the vehement opposition of Classicists and Romantics." And, as Johann Peter Eckermann, the Boswell of Goethe's later years, pointed out, "Half the history of the world lies behind it."



The piano score of Mahler's Eighth Symphony

Joining *Faust* to *Veni, creator spiritus*—linking the complexities of Goethe's humanism to the orthodoxy, the questionless faith of an 8th-century Christian hymn—Mahler sought to create a similarly encompassing work. We have, in the Anglo-American tradition, no cultural totem quite like *Faust*, no one work so known, so quoted, so lived with and possessed, as *Faust* was by cultured Germans during the nineteenth century and at least the first third of the twentieth. The King James Version of the Bible is the nearest thing. It is significant that on the title page of his symphony Mahler does not need to say whose *Faust* he is setting. Even in that context, Mahler's closeness to *Faust* was remarkable. A Viennese lady, whose occasional houseguest Mahler was, reported that he was not really so difficult. She provided apples at breakfast, lunch, and dinner, and put Bielschowsky's Goethe biography in her guest room, one volume in her country villa and one in her city apartment, and "he was in heaven. Goethe and apples are two things he cannot live without."

Faust is a recklessly inclusive masterwork whose action, to quote Goethe himself, "covers a good 3,000 years from the sack of Troy to the destruction of Missolonghi" and whose content is expressed in an astounding variety of styles, verse-forms, textures, quotations, allusions, parodies, and in tones sublime and scurrilous. Mahler, one imagines, must often have looked to it for permission for his own unprecedentedly global symphonies.

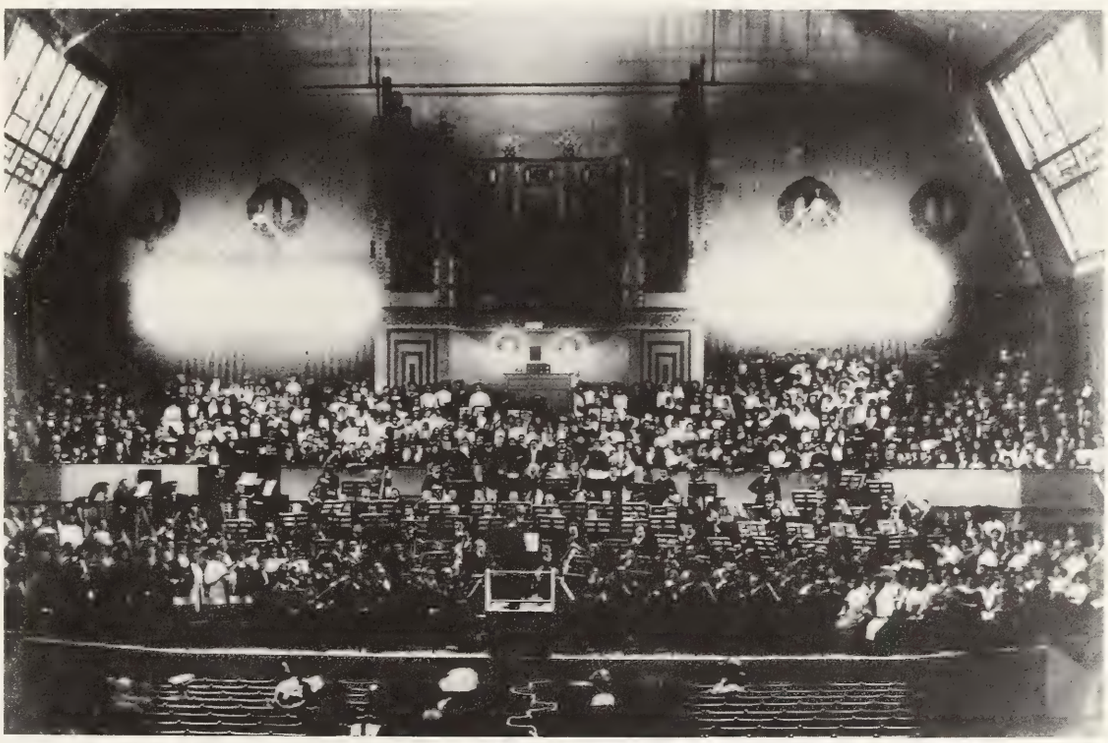
It was not, however, with *Faust* that the Eighth Symphony began. The pattern of Mahler's years is well known. In the fall, winter, and spring he conducted, both to earn a living and because the challenge would not leave him in peace, and in summer he composed, sometimes sketching an entire symphony in a couple of months, perhaps finishing it the following summer as well as finding odd moments during the year when he might work on the score. He had completed his Seventh Symphony during the winter of 1905-06, and in May he had introduced his Sixth, the work of 1903-05, at a festival at Essen.

In June 1906, when he arrived at Maiernigg on Lake Wörth in Southern Austria, where he had bought a plot of land in 1899, he had not a glimmer of an idea for a new composition. According to Alma Mahler, he was "haunted by the specter of failing inspiration." By his own account, on the first day he went to his studio, a tiny hut separated from the main house by some hundreds of yards, "with the firm resolution of idling the holiday away (I needed to so much that year) and recruiting my strength. On the threshold of my old workshop the *Spiritus creator* took hold of me and shook me and drove me on for the next eight weeks until the greatest part of my work was done." He had access only to a corrupt edition of the text of the hymn and, to his chagrin, also found that he had composed too much music for the words. He wired Vienna, asking to have the hymn sent to Maiernigg by telegram. As Alma Mahler tells it, "The complete text fit the music exactly. Intuitively, he had composed the music for the full strophes." (This is not exactly right inasmuch as Mahler omits the second half of the fifth stanza.)

Mahler was quick to perceive that *Veni, creator spiritus* was but a beginning, to see that he dared tackle that Holy of Holies in German literature, the final scene of *Faust*, and that the bridge between the texts was to be found in the third stanza of the hymn: "*Accende lumen sensibus,/Infunde amorem cordibus!*" ("Illuminate our senses,/Pour love into our hearts!")

He completed the score with astonishing speed. As usual, however, he was in no hurry about the first performance. He had much else on his mind—in the tumultuous year of 1907 his resignation as Artistic Director of the Vienna Court Opera, his decision to go to the Metropolitan Opera in New York, the death from a combined onslaught of diphtheria and scarlet fever of his four-year-old daughter Maria, and unsettling news about his own health; in 1908 a heavy schedule in New York at both ends of the year, the premiere of the Symphony No. 7, and the composition of *Das Lied von der Erde* (*The Song of the Earth*); in 1909 the start of a three-year contract with the badly dilapidated New York Philharmonic and work on the Ninth Symphony.

Invariably, young musicians such as the conductors Bruno Walter and Willem Men-



Mahler conducting a rehearsal for the premiere of his Eighth Symphony in Munich, September 1810

gelberg were excited when Mahler played parts of the Eighth Symphony to them, and he was in turn excited by their response. He became amenable to having the impresario Emil Gutmann organize the premiere, asked Walter to choose and coach the soloists, and became involved himself in the planning of countless details from the placement of the choruses, about which he consulted his Vienna stage designer, Alfred Roller, to the layout of the program book.

The first performance was very much an event to have been at, similar in that sense to the premiere of Stravinsky's *Le Sacre du printemps* three years later, and the audience at both occasions has increased tremendously over the years. In his Mahler biography, Egon Gartenberg lists Schoenberg, Klemperer, Stokowski, Clemenceau, Siegfried Wagner, Alfredo Casella, Webern, Stefan Zweig, Thomas Mann, and Max Reinhardt as among those present in Munich, and Berndt W. Wessling adds Goldmark, Franz Schmidt, d'Albert, Korngold, Elgar, Leo Fall, Vaughan Williams, Rachmaninoff, Weingartner, Muck, von Schuch, Leo Blech, Fritz Stiedry, Max von Schillings, the Prince Regent of Bavaria, King Albert I of the Belgians, and Henry Ford. I have not checked out the entire list, but Schoenberg, Elgar, Vaughan Williams, and Rachmaninoff were definitely going about their business elsewhere. In any event, the concert was a glorious and intensely emotional occasion and Mahler's one experience of being completely accepted as a composer. (The impresario Gutmann coined the name *Symphony of a Thousand* as part of his marketing pitch, and there was truth in his advertising: The performance involved 858 singers and an orchestra of 171, which, if you add Mahler himself, comes to 1,030 persons.)

Tradition ascribes *Veni, creator spiritus* to Rabanus Maurus, Archbishop of Mainz from 847 until his death in 856, but modern scholarship will not have it so. The hymn, which probably dates from just before Maurus's time, is part of the liturgy for Pentecost, the festival that commemorates the descent of the Holy Ghost upon the disciples (*Acts* 2). It is also sung at grand celebrations such as the elevation of a saint or the coronation of a pope. Mahler's reference to it as "the *Spiritus Creator*" is characteristic. He could not leave a text alone, and, aside from the omissions noted, he presents the lines in an incredibly dense growth of repetitions, combinations, inversions, transpositions, and conflations. He manhandles Goethe's text, too, making two substantial cuts, one of thirty-six lines and another of seven, presumably on purpose. Other omissions, inversions, and altered word-forms (*Liebesband* for *Liebeband, ew'ge* for *ewige, Frauen* for *Fraun*, etc.) should probably be ascribed to his working from memory.

The Faust chapbook of 1587, which is the literary source for the whole legend and which appeared in English in 1592 as *The History of the Damnable Life and Deserved Death of Doctor John Faustus*, is an entertainment and a cautionary tale. For Goethe, the career of the old humbug was not just a tale to tell; it was a story upon which to hang an entire *Weltanschauung*. This became gradually clear to him as he worked on *Faust*, and that was a long time. He first harbored plans in the 1760s when he was an undergraduate, and he sealed up the manuscript—"ended, but not completed because uncompletable," says Mann—on his eighty-second birthday, August 28, 1831, "lest I be tempted to carry this work further." Being in fact tempted, he opened the packet in January 1832 and tinkered with details until the 24th of that month, eight weeks before his death.

His most radical change in telling the story is that he makes it end not in death and damnation, but in Faust's salvation. The Faustian quest is not arrogance but aspiration. The moment of salvation is the subject of Goethe's final scene and of the mighty close of Mahler's symphony. The story of *Faust I*, of the pact with the Devil and the Gretchen tragedy, does not need to be retold here. *Faust II* seems at first to be not so much a continuation as a fresh start from another perspective (Goethe himself said as much). Faust has been made oblivious of his past. In a series of steps that Goethe wishes us to per-

ceive as successively higher stages of questing, Faust is in service at the Imperial Court, then in love with Helen of Troy and, in that union, the father of a boy called Euphorion. (Euphorion—from the Greek *euphoros*, easy to bear or well-borne—inherits his father's fierce drive toward the absolute and dies attempting to fly. Goethe intends him as an embodiment of the poetic spirit in general and also as a representation of Byron, the one poet among his contemporaries whom, after the death of Schiller in 1805, Goethe totally respected. Byron had died in 1824, having gone to Missolonghi—Mesolóngion—to take part in the Greek war for independence.) Finally, after Helen's return to the underworld, Faust challenges nature herself as he takes on a gigantic project of land reclamation.



Johann Wolfgang von Goethe (1749-1832) at 77

One hundred years old, Faust receives the visitation of four gray women, Want, Distress, Guilt, and Care. Only Care has the power to enter; as she leaves, she breathes on him and strikes him blind. His pact with Mephistopheles demands that if ever he entreats "the swift moment.../Tarry a while! you are so fair!" his life is over and his soul forfeit. Taking, in his blindness, the sound of his own grave being dug to be the sound of his construction plans going forward, enraptured by the vision of the life to arise on the land newly claimed from the elements, he cries, "I might entreat the fleeting minute:/O tarry yet, thou art so fair!" He dies, and in a scene of superb comedy—angels pelt the devils with rose petals, which sting and burn them murderously, and Mephistopheles' own attention is fatally distracted by the bare bottoms of the little boy angels—heavenly hosts wrest Faust's immortal essence from the forces of hell. And with that, Goethe's—and Mahler's—finale can begin.

To say that Goethe composed this finale as though writing a libretto for an opera or oratorio is not simply a matter of justifying Mahler. The musical libretto is one among many poetic styles touched in *Faust*; besides, we know that Goethe always hoped that at least parts of the tragedy would be set to music. The ideal composer, he said, would have been Mozart working "in the manner of *Don Giovanni*."

The visual inspiration for this scene may include Traini's and Gozzoli's frescoes in the Camposanto at Pisa and Wilhelm von Humboldt's description of the Benedictine monastery at Montserrat; the scenario evokes the final cantos of Dante's *Paradiso*. The scene is set in mountain gorges inhabited by hermits who are named, in ascending order of divine knowledge, Pater Ecstaticus, Pater Profundus, Pater Seraphicus, and Doctor Marianus. Moving among these anchorites is a group of children who died immediately after birth. Angels come bearing Faust's immortal essence, and we learn from younger angels that the roses which had played so critical a part in the capture of that essence were the gifts of penitent women.

Hailed by Doctor Marianus, the Virgin appears in glory. (This is the counterpart of Gretchen's scene with the statue of the Mater Dolorosa in *Faust I*.) The penitent donors of the roses—the sinner who bathed Christ's feet at the house of Simon the Pharisee; the Samaritan woman who gave Christ water at Jacob's well and to whom he first revealed that he was the Messiah; and Mary of Egypt, who repented a life of sin after an invisible hand had kept her from entering the temple and who, at her death after forty years

flections and prayers, each articulated with marvelous individuality—the urgent pleas of the two *patres* (the one sweetly ardent, the other almost tormented in his passion), the mellifluous song of the Younger Angels, the ecstatic viola and violin rhapsodies that are hung like garlands about the words of the More Perfect Angels, the radiant Doctor Marianus, the all but whispered recollections of the penitent women, the ecstatic vocal line spun by Una poenitentium as she prays to the Virgin for the salvation of the lover who betrayed her. At the same time, and again parallel to this part of Goethe's composition, much of Mahler's music is recapitulation, even hearkening back to parts of the first movement. This symphony, like *Faust* itself, is something to be lived with for a long time so that the richly intricate network of references and allusions might take on clarity.

The final summons of Doctor Marianus to look up to the Virgin's redeeming visage—"*Blicket auf!*"—rises to a rapt climax. This is the beginning of the finale within the finale. Then, after long moments of suspense, the Chorus mysticus intones the poet's reflections on now and later, here and beyond, image and reality. But, as he does in his *Resurrection* Symphony, Mahler gives over the power to music without words. Brass instruments, organ, drums, plucked strings, bells, all invoke the symphony's opening phrase—"*Veni, creator spiritus*"—but now its dissonances, the tense upward leap of a seventh, stretched now in a still greater leap of a ninth, are dissolved in concord, in the roar of the final, long chord of E-flat major. We are home. Prayer has become affirmation. "We have arrived—we are at rest—we possess what we could only strive and struggle for on earth."

—Michael Steinberg

Text and translation begin on page 41.

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming. His program note on Mahler's Eighth Symphony was written originally for the San Francisco Symphony Orchestra and is used here by kind permission of that orchestra.

More...

Paul Banks's Mahler article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the 2001 revision of Grove is by Peter Franklin, whose handy biography of the composer, *Mahler*, is in the paperback series "Musical lives" (Cambridge University Press). Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a brief but first-rate guide to the composer's music (Cambridge University paperback). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by John Williamson of the Symphony No. 8 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Michael Steinberg's notes on the Mahler symphonies appear in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Henry-Louis de La Grange's big biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The genesis of the Eighth Symphony is discussed in the latter volume. An older, long out of print, original "first" volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and (including treatment of the Symphony No. 8) *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar Straus & Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press).

The Boston Symphony Orchestra, Tanglewood Festival Chorus, and Boston Boy Choir under Seiji Ozawa recorded the Mahler Eighth Symphony in October 1980 as part of the Ozawa/BSO Mahler symphony cycle for Philips (currently unavailable in the United States). Among the most important recordings of the Mahler Eighth are Leonard Bernstein's with the London Symphony Orchestra and Chorus, the Leeds Festival Chorus, the Orpington Junior Singers, the Highgate School Boys Chorus, and the Finchley Children's Music Group, from 1966 (Sony); Bernstein's with the Vienna Philharmonic, the Vienna State Opera Chorus and Vienna Singverein, and the Vienna Boys' Choir, a 1975 Salzburg Festival concert performance issued after the conductor's death to complete his second Mahler cycle (Deutsche Grammophon; re-recording of the work with Bernstein was planned for 1991, but he died in 1990); Georg Solti's with the Chicago Symphony Orchestra, the Vienna State Opera Chorus and Vienna Singverein, and the Vienna Boys' Choir, from 1971 (Decca "Legends," on a mid-priced single disc); and Klaus Tennstedt's with the London Philharmonic Orchestra and Chorus and Tiffin School Boys' Choir, from 1986 (EMI).

Collectors point also to two very famous concert performances—Leopold Stokowski's with the New York Philharmonic, Westminster Choir, Schola Cantorum, and a boys' chorus from Manhattan's P.S. 12, from the Easter Sunday concert of April 9, 1950 (best heard in the New York Philharmonic's 12-disc Mahler broadcast box available from that orchestra, though it has occasionally shown up without authorization on other labels, including a recent, decent-sounding, inexpensive single-disc Archipel release which fouls up the list of soloists and doesn't name the choruses at all); and Jascha Horenstein's with the London Symphony Orchestra, BBC Chorus, BBC Choral Society, the Emanuel School Boys' Chorus, and the Orpington Junior Singers, a March 20, 1959 concert performance from London's Royal Albert Hall (BBC Legends). The 1950 Stokowski version remains important (despite uneven solo singing in Part II) for the conducting and choral work, and because it was Stokowski who conducted the American premiere of the piece (in 1916 with the Philadelphia Orchestra).

Relatively recent entries to the catalogue of Mahler Eighths include recordings with Sir Colin Davis leading the Bavarian Radio Symphony Orchestra (RCA) and Claudio Abbado leading the Berlin Philharmonic (Deutsche Grammophon). Other noteworthy accounts include Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam, from 1971 (Philips), Rafael Kubelik's with the Bavarian Radio Symphony Orchestra, from 1970 (Deutsche Grammophon), and Giuseppe Sinopoli's with the Philharmonia Orchestra, from 1990 (Deutsche Grammophon). Though James Levine has not recorded the Mahler Eighth Symphony, Part I from a 1979 Ravinia Festival performance with the Chicago Symphony Orchestra and Chorus once appeared in a Chicago Symphony Archives Centennial Album.

Regarding the soloists in the present performance, Jane Eaglen has recorded the Mahler Eighth with Claudio Abbado (Deutsche Grammophon) and Riccardo Chailly (Decca); Heidi Grant Murphy recorded it with Robert Shaw (Telarc); Stephanie Blythe is scheduled to record it next spring with Michael Tilson Thomas and the San Francisco Symphony (SFS Media); Ben Heppner has recorded it with Colin Davis (RCA) and Riccardo Chailly (Decca); Eike Wilm Schulte recorded it with Klaus Tennstedt (EMI), and John Relyea has recorded it with Simon Rattle and the City of Birmingham Symphony Orchestra (for future release on EMI).

—Marc Mandel

Text and Translation

Mahler Symphony No. 8

English translation ©Donna Hewitt-Didham,
commissioned originally by the Boston Symphony Orchestra

Part I. *Hymn, Veni, creator spiritus*

Veni, creator spiritus,	Come, Creator Spirit
Mentes tuorum visita,	Visit these Thy souls,
Imple superna gratia,	Fill them with heavenly grace
Quae tu creasti pectora.	Whom Thou hast created of Thy spirit.
Qui diceris Paraclitus,	Who art called Comforter,
Altissima donum Dei,	Supreme Gift of God,
Fons vivus, ignis, caritas	Living Fountain, Fire, Love,
Et spiritalis unctio.	And the Anointing of the Soul.
Infirma nostri corporis	Our feeble flesh
Virtute firmans perpeti,	Make ever strong in Virtue,
Accende lumen sensibus,	Kindle our Reason with Light.
Infunde amorem cordibus.	Infuse our hearts with Love.
Hostem repellas longius	Our enemies be driven far from us.
Pacemque dones protinus,	Give us peace continually.
Ductore sic te praevio	Thus shall we, if Thou guide us,
Vitemus omne pessimum.	Avoid all grievous ill.
Tu septiformis munere	Thou of the sevenfold Gifts,
Digitus paternae dexterae	Finger upon the right hand of the Father,
[Tu rite promissum Patris,	Thou, True Promise of the Father,
Sermone ditans guttura.]*	Giveth the gift of Speech unto our tongues.
Per te sciamus da Patrem,	Grant that we may perceive through Thee, Father,
Noscamus [atque] Filium,	May we know, O son, through Thee;
[Te utriusque] Spiritum	And through Thee, Spirit, in both indwelling,
Credamus omni tempore.	May we ever believe.
Da gaudiorum praemia,	Give us the reward of Joy,
Da gratiarum munera,	Give us the gift of Grace,
Dissolve litis vincula,	Loosen the bonds of Strife,
Adstringe pacis foedera.	Make us to preserve Peace.
Gloria Patri Domino,	Glory be to the Father, our Lord,
Deo sit gloria et Filio	Glory be to God, and to the Son
Natoque, qui a mortuis	Begotten, who was raised
Surrexit, ac Paraclito	From Death and to Thee, Comforter,
In saeculorum saecula.	From age to age.

**Brackets indicate text omitted by Mahler*

INTERMISSION

Part II. Final Scene from Goethe's *Faust*

Mountain glens, forest, rock, solitude. Holy Anchorites sheltering in the clefts of rocks, scattered at various heights along the cliffs.

CHOIR AND ECHO

Waldung, sie schwankt heran,	Upward the forests sway,
Felsen, sie lasten dran,	Great rocks upon them weigh,
Wurzeln, sie klammern an,	Roots here securely cling,
Stamm dicht an Stamm hinan.	Trunks densely pressing in.
Woge nach Woge spritzt,	Wave on wave breaks to spray,
Höhle, die tiefste, schützt.	Caves, deepest, refuge lend.
Löwen, sie schleichen stumm,	Lions, who silent prowl,
Freundlich um uns herum,	Friendly about us come,
Ehren geweihten Ort,	Honor this hallowed place,
Heiligen Liebeshort.	Love's holy hermitage.

PATER ECSTATICUS (*floating up and down*)

Ewiger Wonnebrand,	Rapture's eternal fire,
Glühendes Liebesband,	Love's incandescent bonds,
Siedender Schmerz der Brust,	Pain that seethes in my breast,
Schäumende Gotteslust.	Gleaming, divine desire,
Pfeile, durchdringet mich,	O Arrows, pierce through me,
Lanzen, bezwinget mich,	Spears, make me to submit,
Keulen, zerschmettert mich,	Cudgels, o shatter me,
Blitze, durchwettert mich!	And, Lightning, storm through me;
Dass ja das Nichtige	That all vain Nothingness
Alles verflüchtige,	Vanish in vaporous haze!
Glänze der Dauerstern,	Gleam of the constant star,
Ewiger Liebe Kern!	Immortal Love's true flower.

PATER PROFUNDUS (*in the lower region*)

Wie Felsenabgrund mir zu Füssen	As rocky chasms at my feet
Auf tiefem Abgrund lastend ruht,	Rest heavy on the deepcleft gorge,
Wie tausend Bäche strahlend fliessen	And as a thousand brooks flow, sparkling,
Zum grausen Sturz des Schaums der Flut,	Toward the foaming torrent's fearsome fall,
Wie strack, mit eig'nem kräft'gen Triebe,	As, straight, the tree, of its own powerful bent,
Der Stamm sich in die Lüfte trägt,	Bears itself upward into air,
So ist es die allmächt'ge Liebe,	Even so is almighty Love,
Die alles bildet, alles hegt.	Which fashions all things, and which cares for all.
Ist um mich her ein wildes Brausen,	There is about me here a savage raging.
Als wogte Wald und Felsengrund!	As though the very rocks, the forests heaved!
Und doch stürzt, liebevoll im Sausen,	Yet, the abundant waters, full of love, for all their raging,
Die Wasserfülle sich zum Schlund,	Cast themselves headlong down, into the gorge,
Berufen gleich das Tal zu wässern;	Summoned forthwith to water all the vale;
Der Blitz, der flammend niederschlug,	The lightning which, bright flaming, earthward struck,

Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.

Mein Inn'res mög' es auch entzünden,

Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,

Scharf angeschloss'nem
Kettenschmerz
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

To purify the air,
Which held foul vapors and vile
poisons in its breast:
These are Love's heralds, they declare,
That which, ever creating, here holds
sway.
O that it might suffuse my inmost self
with fire,
Where my perplexed soul, and cold,
Vexes itself within the narrow confines
of dulled sense,
Endures the chafe of shackles harshly
clasped.
O God! quiet my thoughts,
Fill my sore wanting heart with Light.

CHOIR OF ANGELS

(*soaring in the upper atmosphere, bearing Faust's immortal soul*)

[*The last four lines are sung simultaneously with the Choir of Blessed Children.*]

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen,
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

Delivered is our noble member
Of the spirits' realm from evil:
That soul who ever diligently strives
We can redeem,
And if it be that Love indeed
Lend him of her favor, from on high,
The sainted hosts will greet that soul
With heartfelt welcome.

A CHOIR OF BLESSED CHILDREN (*circling about the highest peaks*)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein.
Göttlich belehret,
Dürft ihr vertrauen,
Den ihr verehret,
Werdet ihr schauen.

Hands clasp you
Joyfully, join in a ring,
With holy fervor now,
Leap you and sing.
Having been taught of God,
You may believe:
Him whom you have adored,
You shall perceive.

CHORUS OF YOUNGER ANGELS

Jene Rosen aus den Händen
Liebend heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen

Fühlten Liebesqual die Geister;
Selbst der alte Satans Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

'Twas those roses from the hands
Of pious loving penitent women,
Helped us make the victory ours
And achieve our noble work,
To win this treasured soul as booty.
Evil cowered where we strewed them,
Devils fled as they were struck.
The specters felt not hell's own
torments,
But knew Love's agonies instead;
Even that ancient prince of devils
Himself, was riven with sharpest pain!
Rejoice! the victory is attained!

Please turn the page quietly.

MORE PERFECT ANGELS (*two companies and a single voice*)

Uns bleibt ein Erdenrest
Zu tragen peinlich
Und wär er von Asbest,

Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zweinatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

To us remains an earthly relic
We must bear with pain,
Which, though it were made of asbestos,
Is not clean.
When once the strong power of the soul
Has drawn
The Elements unto itself,
No angel can divide
The conjoint double nature
Of the ardent pair;
Eternal Love alone
Has power to part them.

THE YOUNGER ANGELS (*divided as before*)

Ich spür soeben,
Nebelnd um Felsenhöh,

Ein Geisterleben,
Regend sich in der Näh.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

Here now I seem to see,
Drift like a haze about the craggy heights,
A spirit life,
Which stirs but closely by.
Of sainted boys
I see a moving host,
Free from the press of earth,
United in a circle,
Who feast their eyes
Upon the new spring and the flowers
Of the celestial world.
As he begins to rise,
To greater, perfect gain,
Let him first find fellowship with these!

A CHOIR OF BLESSED CHILDREN

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flocken los,
Die ihn umgeben.
Schon ist er schön und gross
Von heiligem Leben.

With joy we will receive
This youth, as yet unfledged,
For thus may we achieve
Angels' society.
Loosen the silken flakes,
Which yet enshroud him;
Already he grows tall and fair,
Surrounded by this holy life.

DOCTOR MARIANUS (*in the highest, purest sphere*)

Hier ist die Aussicht frei,
Der Geist erhoben.
Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mittenin,
Im Sternenkranze,
Die Himmelskönigin.
Ich seh's am Glanze
Höchste Herrscherin der Welt!
Lass mich im blauen
Ausgespannten Himmelszelt

Here is the vision clear,
The spirit lifted.
There women's forms pass by,
Drifting into the blue,
The Fairest, in their midst,
Circled about with stars,
The very Queen of Heaven.
I know that radiance,
Supreme Empress of the world!
Grant that, beneath the blue
And far flung canopy of Heaven,

Dein Geheimnis schauen!
Bill'ge was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt.
Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

I may perceive your mystery!
Receive what moves the heart of man
Tenderly and deeply,
Which, in the sacred joy of Love,
Unto you he renders.
Nothing can subdue our courage,
If you, noble one, command us,
But our zeal is swiftly tempered,
If you speak to us of peace.

DOCTOR MARIANUS AND A CHOIR OF MEN

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure as pure is lovely,
Worthy to wear Honor's crown,
Our Queen, whom we have chosen,
And the equal of the gods.

FULL CHOIR

Dir der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zereisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefem, glattem Boden.

Has it not, Untouchable,
Ever been your way,
That, trusting, such may come to you
As have been lightly led astray.
Swept away in their own weakness,
They are hard to rescue.
Who in his own strength can break
The shackles of the fleshy lusts?
O how swiftly slips the foot
On ground both treacherous and steep!

CHORUS OF PENITENT WOMEN AND UNA POENITENTIUM

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche,
Du Ohnegleiche!

You who soar unto the heights
Of the everlasting realms,
Hear our pleading,
You, All Gracious,
O you Matchless Virgin!

MAGNA PECCATRIX

Bei der Liebe, die den Füssen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer Hohnes,
Beim Gefässe, dass so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder...

By the love, which o'er the feet
Of your Son, transfigured of God,
Shed warm tears, for soothing balm,
Faced the Pharisees' derision;
By the vial which so richly
Shed its fragrant odors round,
By the tresses which so softly
Then did dry those sacred limbs...

MULIER SAMARITANA

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen,
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren,
Bei der reinen reichen Quelle,
Die nun dorther sich ergiesset,

By the well, to which once
Abram let his flocks be led,
By the water jug which, cooling,
Was allowed to touch the Savior's lips,
By the pure, rich springing fountain
Which pours forth out of that place,

Please turn the page quietly.

Überflüssig, ewig helle,
Rings durch alle Welten fliesst...

Flooding over, clear forever,
Watering all the Universe...

MARIA AEGYPTIACA

Bei dem hochgeweihten Orte
Wo den Herrn man niederliess,
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess,
Bei der vierzigjähr'gen Busse,
Der ich treu in Wüsten blieb,
Bei dem sel'gen Scheidegrusse,
Den in Sand ich niederschrieb...

By that place, above all sacred,
Where they laid the Lord to rest,
By the Arm which from the portal,
With stern warning forced me back,
By my penance, forty years,
Suffered in the wilderness,
By the blessed farewell greeting
Which I traced upon the sand...

ALL THREE

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

You, who to grievous sinning women
Never have denied Your presence,
And to penitential merit
Raised them up, eternally,
Grant the same to this good spirit,
Who but once her creed forgot,
Who knew not that she should forfeit
Your just pardon utterly!

UNA POENITENTIUM (*once called Gretchen, making obeisance to the Virgin*)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück.

Incline, incline,
You Matchless One,
You rich in radiance,
Graciously, incline your face unto my joy.

Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

My erstwhile love,
No longer sullied
Now returns to me.

BLESSED CHILDREN (*circling ever nearer*)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

Already he has grown beyond us,
With his powerful limbs.
And the reward of faithful care
Richly he will return in kind.
We were taken early
From the living choirs;
But he has been well schooled,
And he will teach us.

GRETCHEN (UNA POENITENTIUM) (*stepping forward*)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,

So gleicht er schon der heil'gen Schar.
Sieh wie er jedem Erdenbande
Der alten Hülle sich entrafft.

Und aus ätherischem Gewande

Surrounded by the noble spirit chorus,
This newest soul has little sense of self,
But faintly he perceives the new existence,

So like is he already to the sacred throng.
See how he strips away each earthly tie,
Each last remaining vestige of his former frame.

Till he at last, clothed in celestial vestments,

Hervortritt erste Jugendkraft!
Steps forth in the first glorious strength of youth!

Vergönne mir, ihn zu belehren,
O grant that I may be allowed to teach him;

Noch blendet ihn der neue Tag.
The light of the new day confounds him still.

MATER GLORIOSA

Komm! Hebe dich zu höhern Sphären,
Come! Lift you unto loftier spheres.

Wenn er dich ahnet, folgt er nach.
If he understands you, he will follow.

CHORUS MYSTICUS

Komm! Komm!
Come! Come!

DOCTOR MARIANUS

Blicket auf,...
Look up, ...

CHORUS MYSTICUS

Komm!
Come!

DOCTOR MARIANUS

...alle reuig Zarten!
...all you contrite, tender souls!

CHORUS MYSTICUS

Komm!
Come!

DOCTOR MARIANUS

Blicket auf, auf zum Retterblick,
Look up to that redeeming visage,

Alle reuig Zarten,
All you contrite, tender souls,

Euch zu sel'gem Glück
Thankfully to be translated

Dankend umzuarten,
Unto blissful happiness.

Werde jeder bess're Sinn
May every nobler instinct be

Dir zum Dienst erbötig;
Set at your disposal;

Jungfrau, Mutter, Königin,
Virgin, Mother, Majesty,

Göttin, bleibe gnädig!
Goddess, be you ever gracious!

CHILDREN'S CHOIR

Blicket auf!
Look up!

CHORUS MYSTICUS

Blicket auf,
Look up,

Alle reuig Zarten!
All you contrite, tender souls!

Blicket auf! Blicket auf!
Look up! Look up!

Werde jeder bess're Sinn
May every nobler instinct be

Dir zum Dienst erbötig;
Set at your disposal;

Jungfrau, Mutter, Königin,
Virgin, Mother, Majesty,

Göttin, bleibe gnädig.
Goddess, be you ever gracious!

Alles Vergängliche
All things which know decay

Ist nur ein Gleichnis;
Are but vain likeness.

Das Unzulängliche
All we could not attain

Hier wird's Ereignis,
Is here achieved.

Das Unbeschreibliche,
The indescribable,

Hier ist's getan;
Here it is done,

Das Ewig Weibliche
Eternal-*Anima*

Zieht uns hinan!
Compels us on!

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Featured Artists

Jane Eaglen



Jane Eaglen enjoys unique success as Wagner's Isolde and Brünnhilde as well as Beethoven's Leonore, appearing frequently with the Metropolitan Opera, Seattle Opera, Teatro Liceu Barcelona, and Lyric Opera of Chicago. Other roles have included Norma, Ariadne, Senta in *Der fliegende Holländer* and Ortrud in *Lohengrin*, La Gioconda, and Donna Anna, among otheres. Concert performances have included Strauss's Four Last Songs, the final scene of Strauss's *Salome*, Wagner's Immolation Scene from *Götterdämmerung*, Verdi's Requiem, Mahler's Eighth Symphony, Verdi's *Nabucco*, Schoenberg's *Gurrelieder*, and Wagner's *Die Walküre* and *Siegfried*. Jane Eaglen has an exclusive contract with Sony Classical. Her many solo recordings include albums of scenes and arias by Wagner and Bellini, scenes and arias arias by Strauss and Mozart, Strauss's Four Last Songs and other cycles, and Italian opera arias. Her recording of Wagner's *Tannhäuser* with Barenboim for Teldec earned a Grammy for Best Complete Opera. She has recorded Mahler's Eighth Symphony with Chailly for Decca, Beethoven's Ninth Symphony with Abbado for Sony, *Tosca* and *Aida* for Chandos, *Norma* with Muti for EMI, and Medea in Opera Rara's recently reissued *Medea in Corinto*. In addition, Ms. Eaglen is featured on Sony's soundtrack for the film adaptation of Jane Austen's *Sense and Sensibility*. Future plans include complete *Ring* cycles for Lyric Opera of Chicago and Seattle Opera; *Tristan und Isolde* in Puerto Rico, and *Ariadne auf Naxos* for Pittsburgh Opera. In 2004 she appears in concert in Boston, Toronto, San Francisco, Seattle, Chicago, Prague, Barcelona, and other venues worldwide. Ms. Eaglen made her Boston Symphony debut in 1994 in concert performances of Wagner's *Götterdämmerung*, Act III, led by Bernard Haitink in Boston and at Tanglewood. Her most recent appearance with the orchestra was in July 2003 at Tanglewood, when she sang the Immolation Scene from *Götterdämmerung* with Jeffrey Tate on the podium.

Hei-Kyung Hong



Korean-American soprano Hei-Kyung Hong has performed in most of the world's operatic capitals in roles ranging from the Baroque to contemporary works. Her Metropolitan Opera debut in 1984 was as Servilia in *La clemenza di Tito*; she has gone on to sing nearly 200 performances there of such roles as Mozart's Ilia, Pamina, Despina, Zerlina, Susanna, and the Countess; Cleopatra in *Giulio Cesare*; Puccini's Mimì, Liù, and Lauretta; Gilda in *Rigoletto* opposite Pavarotti, Gounod's Juliette, Rosina in Corigliano's *The Ghosts of Versailles*, and Freia in *Das Rheingold*. She made her Lyric Opera of Chicago debut as Musetta, her San Francisco Opera debut as Gilda, and has appeared regularly with Canadian Opera and the opera companies of Dallas, Los Angeles, and Washington, among many others, in repertoire including Massenet's *Manon*, Tatyana in *Eugene Onegin*, Leila in *Les Pêcheurs de perles*, and Violetta in *La traviata*, which she first sang with Washington Opera to great acclaim. In Europe, she made her La Scala debut as Liù and returned this season to open that theater's newly renovated house as Mimì. She has sung Micaela, the Countess in *Figaro*, and Liù in Paris; Mimì in Vienna, Munich, and Amsterdam; and Liù in Rome. This season she makes her Covent Garden debut as Liù. In concert she has appeared with major orchestras under such conductors as Charles Dutoit, Mariss Jansons, Seiji Ozawa, André Previn, and Lorin Maazel, with whom she sang the final scene from *Daphne* for the Bayerische Rundfunk. The late conductor/composer Giuseppe Sinopoli wrote his *Lou Salome* Suite for her. She has sung at the Clinton White House in honor of the President of Korea, and she appeared in duet with Andrea Bocelli in a concert marking the tenor's North American debut. She made her Boston Symphony debut in July 1999 at Tanglewood, as a soloist in Mozart's *Great* C minor Mass, her only previous appearance with the orchestra.

Heidi Grant Murphy



Heidi Grant Murphy has appeared with many of the world's finest opera companies and symphony orchestras, notably the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, and Opera National de Paris. In concert she has been soloist with the Boston and Chicago symphony orchestras, the Cleveland and Philadelphia orchestras, the Munich Philharmonic, New York Philharmonic, and Vienna Philharmonic. During summer 2004 she performed at the Hollywood Bowl with the Los Angeles Philharmonic and Esa-Pekka Salonen and made orchestral and recital appearances at the Ravinia Festival and La Jolla Music Society's SummerFest. In September 2004 she performed the world premiere of Augusta Read Thomas's *Gathering Paradise* with the New York Philharmonic and Lorin Maazel, later performing the piece under Maazel with the Chicago Symphony Orchestra. She performs Kaija Saariaho's *Cinq Reflets de L'Amour de loin* with the Los Angeles Philharmonic and Esa-Pekka Salonen in Walt Disney Hall and appears with Andrew Litton and the Dallas Symphony Orchestra in Orff's *Carmina burana* in Dallas and New York. Other performances will include Roberto Sierra's *Beyond the Silence of Sorrow* with the New Mexico Symphony and concerts with the Saint Paul Chamber Orchestra and Germany's Sudwestrundfunk Sinfonieorchester. She sings Servilia in Mozart's *Clemenza di Tito* at the Metropolitan Opera in spring 2005. In March 2003, Koch International released "Times Like This," a recording of music theater standards. This fall Koch releases two recordings, one featuring Latin love songs and another of holiday favorites. Additional recording projects are on the Deutsche Grammophon, Arabesque, and Delos labels. Heidi Grant Murphy made her Boston Symphony debut in February 1991 as a soloist in Mozart's *Great* C minor Mass.

Stephanie Blythe



Stephanie Blythe has appeared at the Metropolitan Opera, the Royal Opera House, Covent Garden; the Paris Opera, Seattle Opera, and Santa Fe Opera. Her repertoire includes title roles in *Carmen* and *La Grande Duchesse*; Baba the Turk in *The Rake's Progress*, Jocasta in *Oedipus Rex*, Cornelia in *Giulio Cesare*, Mère Marie in *Dialogues des Carmélites*, Mistress Quickly in *Falstaff*, Ino/Juno in *Semele*, Isabella in *L'Italiana in Algeri*, Fricka in *Das Rheingold* and *Die Walküre*, and Malcolm in *La donna del lago*. In concert she has performed with the New York Philharmonic, Orchestra of the Age of Enlightenment, Ensemble Orchestre de Paris, Los Angeles Philharmonic, San Francisco Symphony, Boston Symphony Orchestra, Philadelphia Orchestra, Orchestra of St. Luke's, Minnesota Orchestra, and Atlanta Symphony. In recital she has been presented with her collaborative partner, Warren Jones, by Lincoln Center in Alice Tully Hall, the Vocal Arts Society, the Supreme Court in Washington, D.C., the 92nd Street Y in New York, the Cleveland Art Song Festival, and the Philadelphia Chamber Music Society. She works frequently with many of the world's finest conductors, including Yves Abel, James Conlon, Charles Dutoit, Mark Elder, James Levine, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Esa-Pekka Salonen, Patrick Summers, and Michael Tilson Thomas. Ms. Blythe's 2004-05 season plans include Eduige in *Rodelinda* at the Metropolitan Opera and the title roles of *Giulio Cesare* at Opera Colorado and *Mignon* at Carnegie Hall. An alumnus of the Tanglewood Music Center, Ms. Blythe was a member of the Metropolitan Opera Lindemann Young Artists Program and is a recipient of the Richard Tucker Award. She made her Boston Symphony debut in a 1998 Tanglewood performance of Beethoven's Ninth Symphony, returning to Tanglewood for the Beethoven Ninth again in August 2003.

Yvonne Naef



Mezzo-soprano Yvonne Naef has been consistently acclaimed since her debut as Azucena in a new production of Verdi's *Il trovatore* at the Royal Opera House, Covent Garden. In March 2004, with James Levine conducting, she made her Metropolitan Opera debut singing Fricka in *Das Rheingold* and *Die Walküre* and Waltraute in *Götterdämmerung*. A regular guest on the world's foremost operatic and concert stages, she has appeared with Zurich Opera for *Un ballo in maschera* and *Khovanshchina*; Hamburg State Opera in *Boris Godunov*, Berio's *La vera storia*, *Il trovatore*, and *Carmen*; at the Salzburg Festival in *Les Troyens* and *Don Carlo*; at Belgium's Théâtre de la Monnaie in *Oedipus Rex*, the Bayreuth Festival in Wagner's *Ring*, La Scala in *Les Contes d'Hoffmann*, the Vienna State Opera in *Tannhäuser* and *Don Carlo*, Deutsche Oper Berlin in *Aida* and *Il trovatore*, and Monte Carlo Opera in *Anna Bolena*. Other engagements include new productions of *Tristan und Isolde* with the Opéra National de Paris, Dukas's *Ariane et Barbe-Bleue* with Zurich Opera, her return to the Metropolitan Opera for *Die Walküre* and *Aida*, *Das Rheingold* in concert with Sir Simon Rattle in London, and concert performances in Paris, Zurich, Hamburg, Vienna, and New York. Ms. Naef has worked with such conductors as James Levine, Christian Thielemann, Lorin Maazel, Rafael Frühbeck de Burgos, Franz Welser-Möst, Valery Gergiev, Sir Roger Norrington, Christoph Eschenbach, and Jeffrey Tate. A native of Switzerland, she made her stage debut in Rossini's *Cenerentola*. In the early years of her career, she was a member of the opera companies of St. Gallen/Switzerland and Wiesbaden/Germany. Prior to her Boston and New York appearances in Mahler's Eighth Symphony, Yvonne Naef's only previous Boston Symphony appearance was in a 2003 Tanglewood performance of Verdi's Requiem.

Ben Heppner



A native of British Columbia, Ben Heppner performs frequently with the Metropolitan Opera, Royal Opera at Covent Garden, Vienna State Opera, Opéra National de Paris, and Lyric Opera of Chicago, as well as with all of the world's leading orchestras and in the most prestigious recital venues. He has recorded for every internationally renowned record label, recently becoming an exclusive Deutsche Grammophon artist. CDs for that label include "Airs Français" and a disc of Tosti songs entitled "Ideale." Deutsche Grammophon DVDs include Metropolitan Opera performances as Florestan in *Fidelio* and Tristan in *Tristan und Isolde*. In 2003-04, Mr. Heppner sang several solo concerts featuring songs of Tosti in Europe, Canada, and the United States, as well as performances of *Tristan und Isolde* at the Metropolitan Opera, *Die Meistersinger* with Paris Opera, *Peter Grimes* at Covent Garden, and *Lohengrin* with the Bavarian State Opera. Other recent career highlights included Aeneas in a new Met production of *Les Troyens*, his Berlin State Opera debut in *Tristan und Isolde*, concert performances of *Fidelio* with James Levine and the Munich Philharmonic, and *Les Troyens* with the London Symphony Orchestra at the BBC Proms. He has also appeared at San Francisco Opera, La Scala, the Teatro Colón, and the Bolshoi Theatre, among many others. Other roles include Peter Grimes, Bolcom's McTeague, Huon in *Oberon*, Canio in *Pagliacci*, and the title role in Dvořák's *Dmitri*. His orchestral repertoire includes works by Mahler, Schoenberg, Kodály, Britten, and Verdi, in appearances with the major orchestras and conductors on both sides of the Atlantic. His award-winning discography includes numerous solo discs, and complete opera recordings of *Lohengrin*, *Die Meistersinger von Nürnberg*, *Rusalka*, *Der fliegende Holländer*, *Ariadne auf Naxos*, among others. Ben Heppner made his Boston Symphony debut under James Levine in November 1994 in Mahler's *Das Lied von der Erde*, which he performed again with the orchestra in the fall of 1998 under Seiji Ozawa's direction in Boston and New York.

Eike Wilm Schulte



Born in Germany, Eike Wilm Schulte began his international career in 1988 at the Bayreuth Festival. Since then, he has appeared in most of the world's great opera houses and concert halls, in Berlin, Munich, Hamburg, Dresden, Vienna, Salzburg, Geneva, Zurich, Paris, Brussels, Amsterdam, Barcelona, Madrid, London, Edinburgh, Milan, Rome, Florence, New York, Chicago, Philadelphia, Cleveland, San Francisco, and Tokyo. Mr. Schulte's opera repertoire includes the roles of Wagner's Beckmesser, Amfortas, Klingsor, Kurwenal, the Heerrufer, Günther, and Wolfram, as well as Pizarro, the Musiklehrer, Faninal, Germont, and Alidoro. Recent opera engagements include Beckmesser in London, Paris, New York, Munich, Vienna, and Berlin; Klingsor in Salzburg, Lucerne, and Edinburgh; Amfortas in Berlin and Leipzig; the Heerrufer in Berlin; Faninal in Munich and London; Pizarro in Berlin, Milan, and Dresden; Alidoro in San Francisco, Munich, and Dresden; Germont in Vienna, and Klingsor in Cleveland. Forthcoming opera engagements include Beckmesser in Toulouse and on tour in Japan; Klingsor in Leipzig; the Heerrufer in New York; Pizarro in Geneva, Leipzig, and New York, and the Geisterbote in Munich and Madrid. Mr. Schulte is also in constant demand as a concert singer, primarily for such works as Haydn's *Creation*, Brahms's *German Requiem*, Orff's *Carmina burana*, Beethoven's Ninth Symphony and *Missa Solemnis*, Mahler's Eighth Symphony and *Lieder eines fahrenden Gesellen*, Mendelssohn's *Elijah*, Schumann's *Faust Scenes*, Act II of Wagner's *Parsifal*, and Schoenberg's *Gurrelieder*. He has sung with many great orchestras and conductors, among them Abbado, Barenboim, Frühbeck de Burgos, Dohnányi, Levine, Mehta, Muti, Ozawa, Sawallisch, Sinopoli, and Thielemann. Mr. Schulte makes his Boston Symphony debut with this season's Boston and New York performances of Mahler's Symphony No. 8.

John Relyea



Winner of the 2003 Richard Tucker Award, John Relyea has established himself as one of today's finest bass-baritones. Since his debut as an Adler Fellow at San Francisco Opera, he has appeared at the Metropolitan Opera; the Royal Opera House, Covent Garden; the Paris Opera, and Munich State Opera. His roles include Figaro in *Le nozze di Figaro*, Raimondo, the Night Watchman in *Die Meistersinger*, Don Basilio in *Il barbiere di Siviglia*, Colline in *La bohème*, Cadmus/Somnus in *Semele*, Alidoro in *La Cenerentola*, and Escamillo in *Carmen*. In concert he has appeared with the New York Philharmonic; the Boston, Pittsburgh, San Francisco, and Montreal symphony orchestras, the Cleveland, Philadelphia, and Minnesota orchestras, the Israel Philharmonic, the Berlin Philharmonic, the London Symphony Orchestra, and the Philharmonia Orchestra. He has also appeared at the Salzburg, Edinburgh, and Lucerne festivals and the BBC Proms. In recital, Mr. Relyea has been presented at Carnegie Hall's Weill Hall in New York, the Wigmore Hall in London, the Edinburgh Festival, and in the Ann Arbor and Chicago University series. Mr. Relyea has worked with such conductors as Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, Mariss Jansons, James Levine, Sir Charles Mackerras, Sir Neville Marriner, Zubin Mehta, Sir Roger Norrington, Seiji Ozawa, Antonio Pappano, Sir Simon Rattle, Donald Runnicles, and Wolfgang Sawallisch. This season's plans include Metropolitan Opera appearances in *Le nozze di Figaro* and as Garibaldo in *Rodelinda*, Seattle Opera appearances as the Four Villains in *Les Contes d'Hoffmann*, concerts with the Montreal Symphony Orchestra, and a concert performance of *Mignon* with the Opera Orchestra of New York. John Relyea made his Boston Symphony debut in a 1999 Tanglewood performance of Mozart's *Great* C minor Mass. His most recent BSO appearances were as soloist in Mozart's Requiem in January 2002 and in the Verdi Requiem at Tanglewood in August 2003

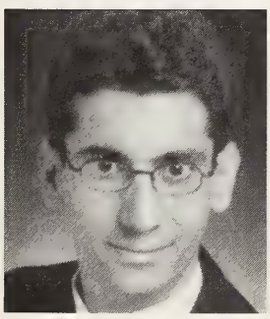
Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa (including Mahler's Eighth Symphony) and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

The American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director



The American Boychoir is made up of boys in grades 5 through 8 who come from around the country to pursue a rigorous academic and musical curriculum at the American Boychoir School, the only non-sectarian boys' choir school in the country. Founded in Columbus, Ohio, in 1937, the American Boychoir has been located in Princeton, New Jersey, since 1950. In addition to its concert performances, the Choir has appeared many times on radio and television, including the award-winning documentary "Journey of Butterfly" for PBS, featuring Cantor Charles Davidson's *I Never Saw Another Butterfly*, composed specifically for the Boychoir and based on poetry written by children imprisoned in the Nazi ghetto at Terezín. The Boychoir's large discography also includes Benjamin Britten's *A Ceremony of Carols*, "American Songfest," and "Lullaby" on the group's own label, Albemarle Records, and a live recording of Benjamin Britten's *War Requiem* with Kurt Masur and the New York Philharmonic. The American Boychoir made its Boston Symphony debut as the Columbus Boychoir in the American premiere of Britten's *War Requiem* under Erich Leinsdorf at Tanglewood in July 1963. Its first BSO appearances as the American Boychoir were in December 1990, in Tchaikovsky's *The Nutcracker*, which it also recorded with the orchestra.

A native of Spain, Fernando Malvar-Ruiz was appointed Litton-Lodal Music Director of the American Boychoir in September 2004, following four years as the Choir's associate music director. He directed the Columbus (OH) Youth Choir, the Central Illinois Children's

Choir, and choirs in Spain and Hungary and taught choral music at Parkland College, where he conducted the school's Chamber Singers. Besides various regional credits in Pennsylvania, Mississippi, and Indiana, he has conducted the Honor Children's Choir at the annual Eastern Division American Choral Directors Association (ACDA) Convention in Boston and the Children's Honor Choir at the national convention of the Organization of American Kodály Educators (OAKE) in Minneapolis. He has been a featured lecturer at conventions of ACDA's regional division and was a guest conductor of the Children's Bach Festival in Hoboken, New Jersey. For the past eight summers, he has been an instructor in the master's program at the Kodàly Summer Institute at Capital University in Columbus, Ohio, where he teaches conducting and musicianship.

The American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director

Jameson Betts, IA
Roy Bhame, NJ
Christopher Bliziotis, NJ
Devin Bostick, NJ
Morgan Bothwell, NH
Alec Carvlin, NJ
Daniel Chen, NJ
Lawson Daves, MS
Aaron Davis, SC
Ryan Duncan, WV
Kian Fan, MD
Seamus Fish, PA
Trevor Forsyth, TX
Christopher Gaitan, FL
Cedar Georgevich, VT
Juan Carlos Hernandez, NJ
Patrick Keeler, SC
Samuel Lambert, SC
Eric Lee-Schalow, NJ
Vincent Lohmann, Geneva, Switzerland
John MacKinnon, Jr., NJ
John Mars, NY
Jordan Morris, NJ
Jorge Movilla, Colombia
Kazunari Nakamura, VA
Yoyul Paek, NJ
Matthew Payor, NJ
Christopher Prewitt, NJ
Ricardo Regalado, NJ
Ryan Ricarte, NJ
Luther Rhinehart, PA
Christian Roseboro, NC
Cristian Scott, FL
Nivedhan Singh, NJ
Robert Skolsky, NJ
Grey Spencer, AL
Aaron Trebing, NJ
Clifford Weekes, NJ
David White, NJ
William Yorath, IL

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Symphony Shopping



Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; from one hour
before each concert through intermission, and
for up to thirty minutes after each BSO concert.

Symphony Shop

BOSTON SYMPHONY ORCHESTRA

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Elise Ackermann
Carol Amaya
Meredith Malone Armbrust
Sarah J. Bartolome
Myfanwy Callahan
Jenifer Lynn Cameron
Anna Carr
Catherine C. Cave
Emily Anderson Chinian
Lorenzee Cole
Abigail Cordell
Sarah Dorfman Daniello
Christine Pacheco Duquette
Stefanie J. Gallegos
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Laura C. Grande
Amanda Hammond-South
Kathy Ho
Emily Jaworski
Kendra Kachadoorian
Carrie Kenney
Nancy Kurtz
Charlotte Landrum
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Dunja Pechstein
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman
Patricia J. Stewart
Joy Tappen
Donna R. Westervelt

Mezzo-Sopranos
Maisy Bennett
Betty B. Blume
Betsy B. Bobo
Lauren A. Boice
Janet L. Buecker
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Ethel Crawford
Lauren Cree
Diane Droste
Katherine Barrett Foley
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Erin Graham
Rachel Hallenbeck
Jessica Hao
Yuko Hori
Evelyn Eshleman Kern
Stephanie M. Kluter
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Antonia R. Nedder
Fumiko Ohara
Roslyn Pedlar
Catherine Playoust
Barbara M. Puder
Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
Brad W. Amidon
Brian Anderson
John C. Barr
David P. Bergers
Ed Boyer
Victor Calcaterra
Stephen Chrzan
Andrew Crain
Tom Dinger
Ron Efromson
Leon Grande
J. Stephen Groff
Mark H. Haddad
David M. Halloran
John W. Hickman
Stanley Hudson
James R. Kauffman
Thom Kenney
Kwan H. Lee
Manny Lim
Henry Lussier
John Vincent MacInnis
Mark Mulligan
David Norris
Aaron Olson
Dwight E. Porter
Peter Pulsifer
David Raish
Brian R. Robinson
Paul Rolanti
Blake Siskavich
Peter L. Smith
Stephen E. Smith
Don P. Sturdy
Marc Velez
Stratton P. Vitikos
Kurt Walker
Matthew Wang

Basses
Peter T. Anderson
Daniel E. Brooks
Paulo C. Carminati
Kirk Chao
Matthew E. Crawford
Joel Evans
Peter Fricke
Matt Giamporcaro
Mark Gianino
Jim Gordon
Robert J. Henry
Marc J. Kaufman
David Kilroy
Youngmoo Kim
William Koffel
Bruce Kozuma
Timothy Lanagan
Orville Y. Lim
David K. Lones
David B. MacGregor
James Mangan
Stephen H. Owades
Donald R. Peck
David Perkins
Daniel Perry
Peter Rothstein
Vladimir Roudenko
Robert Saley
Gregory Sands
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender
Matthew Wright

Felicia A. Burrey, Chorus Manager
Anna Stowe, Assistant Chorus Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Livia Racz, German Language Coach

BSO Archives

Mr. J. Wallace Goodrich

WILL GIVE AN

ORGAN RECITAL

IN SYMPHONY HALL ON
THURSDAY EVENING
OCTOBER 25, AT QUAR-
TER AFTER 8 O'CLOCK

This will be the first occasion upon which a recital program will be heard upon the new organ

TICKETS, with reserved seats, may be obtained at the Box Office of Symphony Hall (Massachusetts Avenue entrance) on and after Monday, October fifteenth; or they will be selected and forwarded by mail upon receipt of enclosed order, accompanied by cheque. Orders should be addressed and cheques made payable to L. H. MUDGETT, Manager, Symphony Hall, Boston, Massachusetts. Prices of tickets, $1.50, $1.00, 75 and 50 cents.

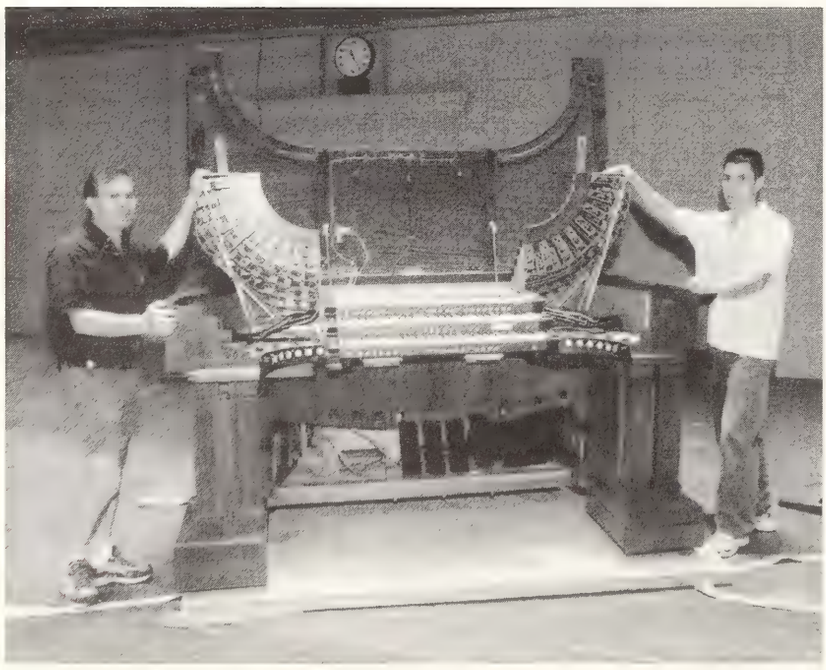
Program of October 25, 1900, from the inaugural recital played on the original Hutchings organ in Symphony Hall, on which occasion J. Wallace Goodrich performed music of J.S. Bach, Franck, Charles-Marie Widor, Saint-Saëns, and Theodore Dubois

BSO Archives



Workmen pouring the metal pipe mixture—about 45% tin and 55% lead—in the Aeolian-Skinner basement foundry near Columbia Station in Dorchester, MA, c.1948

Miro Vintoniv



Phil Carpenter, head of field operations (left) and Jon Norbut, general manager—both from Foley-Baker, Inc., the firm that oversaw the renovation of the Symphony Hall organ—with the new organ console (in the French "tier" design, though still lacking its pedals as seen here), which will afford better sightlines to the conductor than did the taller 1949 console

The Symphony Hall Organ

Renovating a Symphony Hall Treasure

by Michael Foley

Symphony Hall's newly renovated Aeolian-Skinner organ is featured this week in the Mahler Symphony No. 8 under James Levine; in this year's Symphony Hall Open House on Sunday, November 7, during which the instrument will be formally dedicated; and in the BSO's season-ending performances of Respighi's "Fountains of Rome" and "Pines of Rome" under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's BSO performances next month of the final scene from Strauss's "Salome" featuring soprano Karita Mattila.

BSO Archives



THE BOSTON GLOBE—SATURDAY, OCTOBER 13

'IT'S A WONDERFUL INSTRUMENT.

Organ in New Symphony Hall Proves to be Unexcelled by Any in the World.

A GLIMPSE INSIDE THE ORGAN

THE FACADE OF THE ORGAN

THE ELECTRIC BELLOWS

THE MOVABLE CONSOLE OR KEYBOARD

THE NEW ORGAN IN SYMPHONY HALL.

"It's a Wonderful Instrument!"—Renderings of Symphony Hall's original Hutchings organ as featured in the Boston Globe, October 13, 1900

The BSO's 2004-05 Symphony Hall season brings the return to service of one of Symphony Hall's great treasures, the Aeolian-Skinner organ, following a two-year renovation. The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builder during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

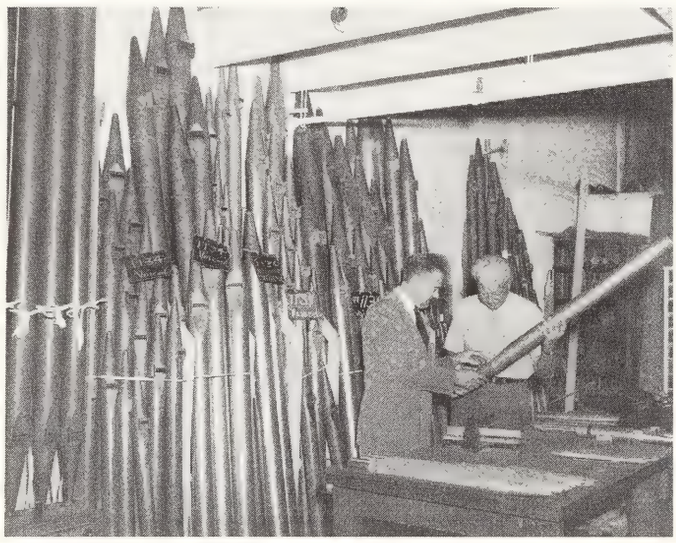
The organ is frequently called "The King of Instruments, the Instrument of Kings." Without a doubt, Symphony Hall's Aeolian-Skinner is the largest and most complex instrument owned by the BSO. Built in the historic American Classic style developed by Harrison, the instrument incorporates the façade, the pipework, and some mechanical components from the Hall's first organ, housed in a chamber behind the stage shell that is 12 feet deep and 40 feet high (a space equivalent to that of a six-room house). The famed acoustics of Symphony Hall favor the organ, and the installation is regarded by organ builders and acousticians as one of the very best marriages between an organ and the space in which it functions.

With Thanks

The BSO is deeply grateful for the generous contributions made by BSO Overseer Emerita Eleanor Lewis Campbell and by Margaret Andersen Congleton (in honor of her late husband, BSO Trustee William H. Congleton), and for additional support from an anonymous donor, which made possible renovation of the Symphony Hall Aeolian-Skinner organ and established a permanent fund for the organ's maintenance.

As already noted, the Aeolian-Skinner organ is the second such instrument to serve the orchestra and Symphony Hall. When Symphony Hall opened in 1900, the Hutchings firm of Boston had achieved and installed a modern marvel in organ-building. Nearly 4,000 pipes were keyed through the miracle of electricity and a two-inch diameter cable containing but a few-hundred wires. The 62-rank instrument included every modern feature then available, plus the convenience of a mobile console and electrically driven bellows.

BSO Archives



Organist E. Power Biggs (left) and G. Donald Harrison, designer of Symphony Hall's 1949 Aeolian-Skinner organ, inspecting pipes (tagged with the factory project number 1134) at the Aeolian-Skinner plant in Dorchester, MA, c.1948

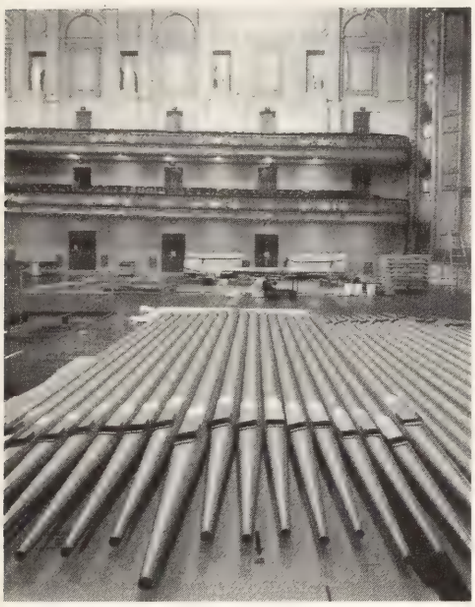
Unlike most other instruments, however, the pipe organ's voice historically has been the target of criticism by fickle performers and audiences alike. No other instrument is so often challenged to satisfy the ear of an era, regarding which no better proof exists than the history of the Symphony Hall instruments. Within a mere forty years, the praise for Hutchings's masterpiece faded as American organists developed a preference for a brighter, lighter, clearer tone. Powerful, heavy organ sounds went out of fashion, and, when mechanical problems began to occur in the Symphony Hall organ, it was decided that something should be done.

Enter E. Power Biggs, one of the nation's most recorded organists, whose weekly nationwide radio program showcased the sounds idealized by the most current organ reform movement. An unchallenged master organist and an outspoken critic of "fat organ tone," he was often the featured organist of the Boston Symphony Orchestra. Biggs, along with his trusted expert and good friend G. Donald Harrison, was trumpeting the thinning of organ sound and soon singled out Symphony Hall's Hutchings organ for change. By 1947, and with many an approving nod, a contract with Aeolian-Skinner was signed. Despite sobering budget constraints, a fine organ was created. A new console, blower, and nearly new chassis would ensure mechanical success. Budgets were met by reusing and, for the most part, tonally modifying more than sixty percent of Hutchings' pipes. What emerged was essentially a new instrument, with a thinner bass sound and an accentuated treble, the latter being enhanced through the addition of a Positiv division—600 pipes placed directly behind the organ's façade—assuring a sparkling sound for Biggs's presentations.

"A wonderful instrument" declared many critics after the organ's 1949 debut—and indeed it was. As decades passed, however, mechanical problems, dirt in the pipes, and the ever-changing musical tastes of the organ world again took their toll. By 1970, Harrison's clean, elegant sound simply wasn't loud enough for new generations, and many of the pipes were modified to increase their volume. When a full bass sound again became fashionable, it was sobering to realize that the huge, original 32-foot diapason pipes had been the first removed in 1948 (and reportedly sawed into easily discarded pieces on Massachusetts Avenue). The ingenious but bulky quick-disconnect console cable, so carefully engineered by the builders, began to exhibit electrical problems and produce ciphers (stuck notes). By the 1990s it was generally deemed that, once again, the organ didn't meet tonal or mechanical expectations. Despite its problems, the Symphony Hall organ was played until a few weeks prior to the start of its second renovation.

A thorough reconditioning was in order. No small job, considering that the instrument contains more than 10,000 parts, thousands of feet of board lumber, reams of wire, and nearly 100 galvanized wind ducts, together weighing some fifteen tons. The BSO engaged Jack Bethards of Schoenstein & Co. in San Francisco as project consultant, retained Acentech, Inc., of Cambridge, as acoustical consultant for the project, and selected Foley-Baker Inc., of Tolland, Connecticut, to carry out the renovation of the Symphony Hall organ.

Peter Vanderwarker



Some of the 51 gilded façade pipes (dating from 1900) on the floor of Symphony Hall in the summer of 2003, during the renovation project

The organ was removed and sent to Foley-Baker's shops in January 2003. While their technicians worked on bringing the instrument back to good condition, the organ chamber in Symphony Hall was completely refurbished. Gesso-coated brick walls were plastered and painted, electrical infrastructure was modernized, and the organ's aging façade was stabilized. The renovated organ was reinstalled during the summer of 2003; tonal finishing and tuning were completed in the summer and fall of 2004. Numerous structural modifications were made to the organ's layout to provide better sound projection into the auditorium, and to create a space that is safer for personnel working inside the chamber and for the instrument itself.

The Aeolian-Skinner chassis and many pipes have been reused. The console, a budget item of the 1947 contract, was so tall as to impede the organist's view of the conductor and the orchestra, and featured a cumbersome and unreliable system for presetting combinations of stops. A new, low-profile console offers the many modern features made possible by multiplex switching. Among the multiple groupings of pipes ("mini-organs," if you will) that make up the complete instrument, the Great and Swell organs retain the characteristics designed by G. Donald Harrison. The Bombarde is now enclosed, and has been completed with the Principal (flute) pipes Harrison could only suggest during the closely budgeted 1947 renovation. The Choir chamber now houses the pipes of the new high pressure Solo division, and the Pedal has been completed with pitches that fill out the bass registers. Each pipe has been cleaned, and every piece of leather used in valves, reservoirs, and other components is new. Electrical relays and switches have been installed throughout. The newly plastered chambers provide a smooth surface that projects even the organ's softest sounds. The result is an instrument that retains and respects the work of G. Donald Harrison while simultaneously providing a more complete, better-sounding organ to serve the BSO and Symphony Hall in the 21st century. The refurbished instrument will also be available for use by other ensembles performing in Symphony Hall, expanding the range of works they can program.

Of equal importance to the renovation of the organ is the establishment of a permanently endowed fund for its care. Income from this fund will enable the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning of the organ and other maintenance on a regular basis. All has been done to ensure that the organ's future is as secure as possible, and that it will be enjoyed by many generations to come.

Michael Foley is President of Foley-Baker Inc., the firm responsible for renovating the Symphony Hall organ.

Symphony Hall Organ Specifications

George S. Hutchings 1900
Aeolian-Skinner 1949
Foley-Baker, Inc. 2004

GREAT - 61 notes, unenclosed, Manual I - 3 3/4″ Pressure unless noted

16′	Montre	Hutchings Gt *1-32 from Pedal, 33-61 Gt Open*	Revoiced by Aeolian-Skinner
16′	Violone	Hutchings Gt	Revoiced by Aeolian-Skinner
8′	Open	Hutchings Gt (Octave)	Revoiced by Aeolian-Skinner *as (Great 5 1/3′)*
8′	Principal	Aeolian-Skinner	1-4 façade
8′	Flute Harmonique	New	4″ pressure
8′	Viola	Aeolian-Skinner	Choir Viole Revoiced
8′	Spitz Flute	Hutchings Swell	Aeolian Skiner Great Gemshorn
4′	Principal	Aeolian-Skinner	
4′	Gemshorn	Hutchings Gt Gemshorn	Revoiced by Aeolian-Skinner
2 2/3′	Twelfth	New	
2′	Super Octave	New	
2′	Fourniture IV	Aeolian-Skinner	*15-19-22-26*
1′	Cymbal III	Aeolian-Skinner	*22-26-29*
8′	Trumpet	New	4″ pressure
4′	Great Octave		
	Solo on Great		

SWELL – 68 notes, enclosed – Manual II - 5″ Pressure

16′	Lieblich Gedeckt	New	
8′	Diapason	Aeolian-Skinner	
8′	Gedeckt	Hutchings Sw (16′ Gedeckt)	Revoiced by Aeolian-Skinner
8′	Viole de Gamba	Hutchings Sw	Revoiced by Aeolian-Skinner
8′	Viole Celeste	Hutchings Sw	Revoiced by Aeolian-Skinner
4′	Prestant	Aeolian-Skinner	
4′	Flauto Traverso	Hutchings Ch	
2 2/3′	Quint	New	

continued...

SYMPHONY HALL ORGAN RENOVATION PROJECT

Boston Symphony Orchestra Steering Committee
Anthony Fogg, Artistic Administrator
Robert L. Gleason, Director of Symphony Hall Facilities
Christopher W. Ruigomez, Operations Manager
Ray F. Wellbaum, Orchestra Manager

Organ Renovations: Foley-Baker, Inc., Tolland, CT
Michael Foley, President
Philip J. Carpenter, Head of Field Operations
Milovan Popovic, Voicer
Chester A. Hicks, Shop Foreman

Acoustical Consultant: Acentech, Incorporated, Cambridge, MA
Robert S. Berens, Supervisory Consultant

Project Consultant
Jack Bethards, Schoenstein & Co. Organ Builders, San Francisco, CA

Structural Engineer: LeMessurier Consultants, Cambridge, MA
Brian T. Eaton, P.E.

Construction Manager: Walsh Brothers, Incorporated, Boston, MA
Richard C. Walsh, Vice-President

2′	Octavin	Hutchings	Rescaled by Aeolian-Skinner
1 3/5′	Tierce	New	
2′	Grave Mixture III	Hutchings (Gt Mixture)	Recomposed by Aeolian-Skinner *15-19-22*
1′	Plein Jeu III	Hutchings (Gt Scharff)	Recomposed by Aeolian-Skinner *22-26-29*
16′	Bombarde	Hutchings Gt	Revoiced by Aeolian-Skinner
8′	Trompette	Hutchings Gt	Revoiced by Aeolian-Skinner
4′	Clarion	Hutchings Gt	Revoiced by Aeolian-Skinner
8′	Hautbois	Hutchings Sw	
8′	Vox Humana	New	
	Tremolo		
	Sub Octave		
	Unison Off		
	Octave		
	Solo on Swell		

BOMBARDE – 61 notes, enclosed, Manual III - 7 1/2″ Pressure

8′	Open Diapason	New	to G. Donald Harrison spec
4′	Octave	New	to G. Donald Harrison spec
2 2/3′	Plein Jeu VI	New	to G. Donald Harrison spec *12-15-19-22-26-29*
16′	Bombarde	Aeolian-Skinner	
8′	Trompette	Aeolian-Skinner	
4′	Clarion	Aeolian-Skinner	
	Solo on Bombarde		

SOLO (floating) – 68 notes, enclosed - 15″ Pressure unless otherwise noted

8′	Diapason	40 Scale, special from Foley-Baker, Inc. stock	
8′	Gross Flute	Hutchings Gt	
8′	Gamba	New	
8′	Gamba Celeste	New	
8′	Erzahler	New	
8′	Erzahler Celeste	New	
4′	Hohlflute	Hutchings Ch	Revoiced by Aeolian-Skinner
16′	Tuba (t-c)	New	E.M. Skinner Scale
8′	Tuba	New	20″ pressure
4′	Clarion	New	Extension of tuba
	Tremolo		
16′	Solo Sub Octave		
	Unison Off		
4′	Solo Octave		

PEDAL –Unenclosed - 5″ Pressure unless otherwise noted

32′	Contra Basse	44 Pipes	New
32′	Untersatz	56 Pipes	1-12 New, 13-44 Hutchings, 45-56 New
32′	Contra Violone	44 Pipes	Aeolian-Skinner
16′	Open Wood	From Contra Bass	
16′	Contra Bass	From Contra Violone	
16′	Bourdon	From Untersatz	
16′	Montre	32 Pipes	Hutchings, 1-12 in façade
16′	Violone	From Great	1-11 in facade
16′	Lieblich Gedeckt	From Swell	
8′	Principal	32 Pipes	Hutchings Swell Diapason
8′	Bourdon	From Untersatz	
8′	Gross Flute	From Solo	
8′	Violone	From Great	
8′	Spitz Flute	32 Pipes	1-12 A/S, 13-32 Hutchings Swell Har. Flute
8′	Lieblich Gedeckt	From Swell	

4′	Choral Bass	32 Pipes	Hutchings Choral Bass, revoiced by Aeolian-Skinner
4′	Nachthorn	32 Pipes	Hutchings Gt Second Open
5 1/3′	Fourniture IV	128 Pipes	Aeolian-Skinner, *5 1/3-4-2 2/3-2*
32′	Contra Posaune	32 Pipes	1-12 A/S, 13-32 New, 7″ pressure
16′	Trombone	32 Pipes	Hutchings, 7″ pressure
16′	Bombarde	From Swell	
8′	Trompette	32 Pipes	New
4′	Clarion	32 Pipes	1-8 New, 9-32 Hutchings
4′	Krummhorn	32 Pipes	Aeolian-Skinner Choir
	Solo on Pedal		

COUPLERS

75 Ranks – Total of 4314 Pipes

Great to Pedal	8′
Swell to Pedal	8′
Bombarde to Pedal	8′
Swell to Pedal	4′
Bombarde toPedal	4′
Swell to Great	16′
Swell to Great	8′
Swell to Great	4′
Bombarde to Great	8′
Bombarde to Great	4′
Bombarde to Swell	8′
Bombarde to Swell	4′

Bombarde Only
Solo Only

Manual Transfer 111/1/11

French Tier Console design and construction by:	Stephen Beeching, Tolland CT
All reeds reconditioned by:	Broome and Co., Granby CT
New manual chest pipe work:	A.R. Schopp′s Sons, Inc., Alliance, OH
Electronic Switching Systems:	Classic Organ Works, Ontario Canada
Blower (c.1949 -15 h.p.) for Pedal, Swell and Great:	Spencer Turbine, Windsor CT
New Blowers (2.6 and 6.5 h.p.) for Bombarde and Solo:	Aug. Laukhuff, Weikersheim, Germany
New 32′ Contra Basse, Untersatz and Sw. Lieblich pipes:	Organ Supply Ind., Erie PA
Façade pipe repair:	Thomas Anderson, North Easton MA

Foley-Baker, Inc.: Michael Foley, President
Michael McKeever, Vice President
Jonathan Norbut, General Manager
Philip Carpenter, Head of Field Operations
Installation Crew: Brian DeBlois
Douglas McKeever
Robert Simmons
Sherrill Collins
Scott Simmons, Shop Foreman
Technicians: Carl Meshanic
Bruce Racz
David DeBlois
Christopher Walton
Tim Gottier
Amy Banovich
Milovan Popovic, Tonal Director
Assisting in Tonal Finishing: Christopher Walton
Gary Tidwell, Chamber Design and Console Outfitting

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



McLEAN HOSPITAL 1811

VE RI TAS

The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
Renovating a Symphony Hall Treasure, by Michael Foley 11
BSO Music Director James Levine 17
James Levine — A Chronology 19
The Boston Symphony Orchestra 22
Tonight's Boston Symphony Orchestra Program 25
From the Music Director 26
Featured Artists 55
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

Tonight's Pre-Concert Talk is given by Marc Mandel, BSO Director of Program Publications.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

A "New"—But Old—Seating Plan for the Boston Symphony Orchestra

BSO audience members will have noticed that, for James Levine's concerts in recent seasons, the orchestra was seated with the first violins to the conductor's left and the second violins to the conductor's right. In the past decade or so, a number of other conductors here—among them Roger Norrington, Simon Rattle, and more recently Christoph von Dohnányi—have also employed this arrangement, which in fact represents the historically authentic seating practice dating from the time of Mozart and Haydn. In the first part of the 20th century, Mahler was writing his symphonies for (and conducting them with) orchestras seated in this way, and the practice was maintained at least until the 1950s, as witness Bruno Walter's concerts with the New York Philharmonic and Toscanini's with the NBC Symphony.

Though other parts of the orchestral seating arrangement might vary depending on the set-up of the stage-space in a given venue, or local tradition, or the forces employed for a particular piece (say, orchestra alone vs. orchestra-plus-chorus), or even the desire of a particular conductor—e.g., Georg Henschel when the BSO was new had half the cellos and basses at rear left, the other half at rear right; a famous photo of the BSO under Koussevitzky shows the double basses spread across the rear of the stage—antiphonally seated first and second violins remained pretty much a constant, ultimately giving way during the 20th century for various reasons, among them the fact that composers writing in newer styles often began using the orchestra in general (say, for coloristic purposes), and the violins in particular (which came to be treated more as a massed group rather than as two independent units), in a greater variety of ways. It also seems quite likely that the advent of stereo sound—whereby record producers could exploit the contrast between the bright-sounding violins, all massed together on the left, and the lower-sounding cellos and basses on the right—played a part in the change from what had previously been the norm.

Two noteworthy instances where the interplay of first and second violins is particularly telling occur (1) at the very end of Beethoven's Seventh Symphony, where an energetic motif derived from the finale's main theme is tossed back and forth between the first and second violins over a sustained bass line to heighten the energy of the work's closing pages; and (2) in Tchaikovsky's opening theme for the last movement of his *Pathétique* Symphony—a theme whose notes are actually played alternately by the first and second violins.

With the arrival this season of James Levine as music director, the BSO will now utilize this seating plan not only for his concerts, but also for those by many, if not most, of the BSO's guest conductors. Mr. Levine has in fact employed this seating arrangement with all of the orchestras of which he has been music director over the years, the Metropolitan Opera Orchestra and the Munich Philharmonic among them. As he himself once observed (in an essay accompanying his Mozart symphony recordings made between 1984 and 1989 with the Vienna Philharmonic), using antiphonally seated violins not only restores the original integrity of the second violins (if only by allowing them to be

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

heard more clearly, without their sound being physically blocked by the bodies of the firsts); it also restores the composers' originally intended sound-spectrum by spreading the higher string sonorities—i.e., the principal melodic sonority—across the front of the stage. This in turns helps clarify the overall musical texture, since the lower string instruments (violas, cellos, basses) are no longer massed on just one side of the stage. As Mr. Levine also notes, with the cellos and double basses now alongside the first violins (where the seconds used to be), the musical bass line is immediately adjacent to the melody, allowing for a more sensitive interaction among the players of those instruments. And with the violas on the inside, next to the second violins, the inner voices are grouped together, allowing for a more sensitive interaction among those players as well.

—M.M.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie, and there will be an organ-accompanied sing-along with the Tanglewood Festival Chorus led by its conductor John Oliver. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

the up-and-coming young German organist Felix Hell and acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Symphony Hall throughout the day and staff an Instrument Petting Zoo for children. The 2004 Symphony Hall Open House is sponsored by UBS.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

During the 2004-2005 season, the organ is also featured in the BSO performances of Mahler's Symphony No. 8 that inaugurate James Levine's tenure as BSO Music Director in October, and in the season-closing performances of Respighi's *Pines of Rome* and *Fountains of Rome* under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

"Elliott Carter's Orchestral Music": A Conference at Harvard, November 9

In conjunction with the BSO's upcoming performances of Elliott Carter's *Symphonia* and *Micomicón* under Music Director James Levine on November 11, 12, and 13, the Harvard University Department of Music, the Minda de Gunzburg Center for European Studies at Harvard, and the BSO will honor the 95-year-old composer by holding a conference entitled "Elliott Carter's Orchestral Music," to take place at the Minda de Gunzburg Center for European Studies in Cambridge on Tuesday, November 9, 2004. The day will feature presentations by prominent scholars (2 p.m.-4:30 p.m.), a panel discussion to include the presenters—Daniel Albright, David Schiff, and Anne Shreffler—as well as such guest experts as John Link and Charles Rosen (5 p.m.-6 p.m.), and a screening of "A Labyrinth of Time," a documentary film on the composer by Frank Scheffer (7 p.m.-8:30 p.m.). Admission is free and open to the public. The Minda da Gunzberg Center for European Studies is located on 27 Kirkland Street in Cambridge. For more information please visit www.bso.org.

James Levine and the Boston Symphony Chamber Players Sunday, November 14, at 3 p.m. at Symphony Hall

BSO Music Director James Levine joins the Boston Symphony Chamber Players for a special concert in Symphony Hall on Sunday, November 14, at 3 p.m. Mr. Levine appears as pianist with the Chamber Players in Mozart's Quintet in E-flat for piano and strings, K.452, and in Schubert's Quintet in A for piano and strings, D.667, *Trout*, on a program also to include Henri Dutilleux's *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion. Single tickets priced from $29 to $105 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

day of the concert, tickets are on sale only at the Symphony Hall box office. A Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will take place at 2 p.m. in Symphony Hall prior to the concert.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at
2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. Tonight, BSO Director of Program Publications Marc Mandel discusses Mahler's Symphony No. 8. In the weeks to come, former BSO Director of Publications Michael Steinberg discusses Ligeti, Mozart, Schoenberg, and Stravinsky (October 28-30), scholar/teacher Elizabeth Seitz discusses Strauss and Schubert (November 4-6), and BSO Publications Associate Robert Kirzinger discusses Carter and Beethoven (November 11-13).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —scheduled for November 19, January 7, January 28, March 4, April 1, and April 8—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Comings and Goings...

Please note that latecomers will be seated by the Patron Service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.



"Music making like this is enough to send the listener home exhilarated."

Boston Artists Ensemble 2004/05

24TH SEASON

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch **(Boston Premiere)**	
Beethoven — E-flat Trio, Opus 70, No. 2	

SUBSCRIBE NOW **call 617.964.6553**

To download an order form and for more information
www.BostonArtistsEnsemble.org



Jonathan Miller, Artistic Director

Renovating a Symphony Hall Treasure

by Michael Foley

Symphony Hall's newly renovated Aeolian-Skinner organ is featured this week in the Mahler Symphony No. 8 under James Levine; in this year's Symphony Hall Open House on Sunday, November 7, during which the instrument will be formally dedicated; and in the BSO's season-ending performances of Respighi's "Fountains of Rome" and "Pines of Rome" under Rafael Frühbeck de Burgos next May. It will also be used in Mr. Levine's BSO performances next month of the final scene from Strauss's "Salome" featuring soprano Karita Mattila.

The BSO's 2004-05 Symphony Hall season brings the return to service of one of Symphony Hall's great treasures, the Aeolian-Skinner organ, following a two-year renovation. The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builder during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.


THE BOSTON GLOBE—SATURDAY, OCTOBER 1

'IT'S A WONDERFUL INSTRUMENT.

Organ in New Symphony Hall Proves to be Unexcelled by Any in the World.

A GLIMPSE INSIDE THE ORGAN.

THE FACADE OF THE ORGAN.

THE ELECTRIC BELLOWS.

THE MOVABLE CONSOLE OR KEYBOARD.

THE NEW ORGAN IN SYMPHONY HALL.

BSO Archives

"It's a Wonderful Instrument!"— Renderings of Symphony Hall's original Hutchings organ as featured in the Boston Globe, October 13, 1900

The organ is frequently called "The King of Instruments, the Instrument of Kings." Without a doubt, Symphony Hall's Aeolian-Skinner is the largest and most complex instrument owned by the BSO. Built in the historic American Classic style developed by Harrison, the instrument incorporates the façade, the pipework, and some mechanical components from the Hall's first organ, housed in a chamber behind the stage shell that is 12 feet deep and 40 feet high (a space equivalent to that of a six-room house). The famed acoustics of Symphony Hall favor the organ, and the installation is regarded by organ builders and acousticians as one of the very best marriages between an organ and the space in which it functions.

As already noted, the Aeolian-Skinner organ is the second such instrument to serve the orchestra and Symphony Hall. When Symphony Hall opened in 1900, the Hutchings firm of Boston had achieved and installed a modern marvel in organ-building. Near-

With Thanks

The BSO is deeply grateful for the generous contributions made by BSO Overseer Emerita Eleanor Lewis Campbell and by Margaret Andersen Congleton (in honor of her late husband, BSO Trustee William H. Congleton), and for additional support from an anonymous donor, which made possible renovation of the Symphony Hall Aeolian-Skinner organ and established a permanent fund for the organ's maintenance.

LandVest®

THE NEXT LEVEL OF SERVICE



Boston

AVERY STREET, 22 D - RITZ CARLTON

Magnificent 2 bedroom, 2.5 bathroom unit, in the Residences at the Ritz Carlton, is a statement of elegance and functionality. Architectural accents include hardwood floors, granite window sills, Poggenpohl kitchen and bathroom cabinetry, state-of-the-art kitchen appliances, and marble accents in the bathrooms. Many amenities including concierge service, housekeeping services, on-site dry cleaning services, 24-hour room service, conference and business facilities, and valet parking. ***$1,775,000***

Maryann Roos Taylor 617-357-0446



Beverly Farms

WEST BEACH WATERFRONT

This spectacular 1.5± acre oceanfront residence was designed and completed in 1995 by architect John P. Margolis. Sited on West Beach, this exquisite 3,100 s.f. villa features 10' ceilings, red oak floors, three fireplaces, fine granite detailing, tennis court, a White Garden with fountain, outdoor terraces, 150 feet of private, sandy beach with panoramic views of Manchester, Misery Island, Baker's Light, and Marblehead. ***$5,250,000***

Lanse L. Robb 617-357-8996



Concord

HALLOWELL FARM

This restored, 1808 farmhouse was greatly admired by Henry David Thoreau. Part of the historic Hallowell Farm, the 1.8+ acre property has views of the Sudbury River and is surrounded by 60 acres of conservation land. A babbling brook, mature landscaping, as well as easements to 20 acres of beautiful fields, a pond and the 40-acre Mattison Field are associated with the property. ***$2,150,000***

Terry Maitland 617-357-8949



Needham

DESCRIE - CHARLES RIVER STREET

This 34+ acre property lies in a beautifully rural area and the house sits on a rise above the Charles River affording beautiful water views. Now in need of renovations, the 12-room mansion has 5 bedrooms, 9 fireplaces, 5 baths. Approximately 12.5+ acres is protected by conservation. Separately deeded building parcel of 4.7+ acres fronting on Forbes Pond is also available. ***$5,500,000***

Terry Maitland 617-357-8949

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com *Exclusive Boston Affiliate of* CHRISTIE'S GREAT ESTATES

ly 4,000 pipes were keyed through the miracle of electricity and a two-inch diameter cable containing but a few-hundred wires. The 62-rank instrument included every modern feature then available, plus the convenience of a mobile console and electrically driven bellows.

Unlike most other instruments, however, the pipe organ's voice historically has been the target of criticism by fickle performers and audiences alike. No other instrument is so often challenged to satisfy the ear of an era, regarding which no better proof exists than the history of the Symphony Hall instruments. Within a mere forty years, the praise for Hutchings's masterpiece faded as American organists developed a preference for a brighter, lighter, clearer tone. Powerful, heavy organ sounds went out of fashion, and, when mechanical problems began to occur in the Symphony Hall organ, it was decided that something should be done.

BSO Archives



Organist E. Power Biggs (left) and G. Donald Harrison, designer of Symphony Hall's 1949 Aeolian-Skinner organ, inspecting pipes (tagged with the factory project number 1134) at the Aeolian-Skinner plant in Dorchester, MA, c.1948

Enter E. Power Biggs, one of the nation's most recorded organists, whose weekly nationwide radio program showcased the sounds idealized by the most current organ reform movement. An unchallenged master organist and an outspoken critic of "fat organ tone," he was often the featured organist of the Boston Symphony Orchestra. Biggs, along with his trusted expert and good friend G. Donald Harrison, was trumpeting the thinning of organ sound and soon singled out Symphony Hall's Hutchings organ for change. By 1947, and with many an approving nod, a contract with Aeolian-Skinner was signed. Despite sobering budget constraints, a fine organ was created. A new console, blower, and nearly new chassis would ensure mechanical success. Budgets were met by reusing and, for the most part, tonally modifying more than sixty percent of Hutchings' pipes. What emerged was essentially a new instrument, with a thinner bass sound and an accentuated treble, the latter being enhanced through the addition of a Positiv division—600 pipes placed directly behind the organ's façade—assuring a sparkling sound for Biggs's presentations.

"A wonderful instrument" declared many critics after the organ's 1949 debut—and indeed it was. As decades passed, however, mechanical problems, dirt in the pipes, and the ever-changing musical tastes of the organ world again took their toll. By 1970, Harrison's clean, elegant sound simply wasn't loud enough for new generations, and many of the pipes were modified to increase their volume. When a full bass sound again became fashionable, it was sobering to realize that the huge, original 32-foot diapason pipes had been the first removed in -1948 (and reportedly sawed into easily discarded pieces on Massachusetts Avenue). The ingenious but bulky quick-disconnect console cable, so carefully engineered by the builders, began to exhibit electrical problems and produce ciphers (stuck notes). By the 1990s it was generally deemed that, once again, the organ didn't meet tonal or mechanical expectations. Despite its problems, the Symphony Hall organ was played until a few weeks prior to the start of its second renovation.

A thorough reconditioning was in order. No small job, considering that the instru-



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friends of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

ment contains more than 10,000 parts, thousands of feet of board lumber, reams of wire, and nearly 100 galvanized wind ducts, together weighing some fifteen tons. The BSO engaged Jack Bethards of Schoenstein & Co. in San Francisco as project consultant, retained Acentech, Inc., of Cambridge, as acoustical consultant for the project, and selected Foley-Baker Inc., of Tolland, Connecticut, to carry out the renovation of the Symphony Hall organ.

Peter Vanderwarker



Some of the 51 gilded façade pipes (dating from 1900) on the floor of Symphony Hall in the summer of 2003, during the renovation project

The organ was removed and sent to Foley-Baker's shops in January 2003. While their technicians worked on bringing the instrument back to good condition, the organ chamber in Symphony Hall was completely refurbished. Gesso-coated brick walls were plastered and painted, electrical infrastructure was modernized, and the organ's aging façade was stabilized. The renovated organ was reinstalled during the summer of 2003; tonal finishing and tuning were completed in the summer and fall of 2004. Numerous structural modifications were made to the organ's layout to provide better sound projection into the auditorium, and to create a space that is safer for personnel working inside the chamber and for the instrument itself.

The Aeolian-Skinner chassis and many pipes have been reused. The console, a budget item of the 1947 contract, was so tall as to impede the organist's view of the conductor and the orchestra, and featured a cumbersome and unreliable system for presetting combinations of stops. A new, low-profile console offers the many modern features made possible by multiplex switching. Among the multiple groupings of pipes ("mini-organs," if you will) that make up the complete instrument, the Great and Swell organs retain the characteristics designed by G. Donald Harrison. The Bombarde is now enclosed, and has been completed with the Principal (flute) pipes Harrison could only suggest during the closely budgeted 1947 renovation. The Choir chamber now houses the pipes of the new high pressure Solo division, and the Pedal has been completed with pitches that fill out the bass registers. Each pipe has been cleaned, and every piece of leather used in valves, reservoirs, and other components is new. Electrical relays and switches have been installed throughout. The newly plastered chambers provide a smooth surface that projects even the organ's softest sounds. The result is an instrument that retains and respects the work of G. Donald Harrison while simultaneously providing a more complete, better-sounding organ to serve the BSO and Symphony Hall in the 21st century. The refurbished instrument will also be available for use by other ensembles performing in Symphony Hall, expanding the range of works they can program.

Of equal importance to the renovation of the organ is the establishment of a permanently endowed fund for its care. Income from this fund will enable the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning of the organ and other maintenance on a regular basis. All has been done to ensure that the organ's future is as secure as possible, and that it will be enjoyed by many generations to come.

Michael Foley is President of Foley-Baker Inc., the firm responsible for renovating the Symphony Hall organ.

The World's Greatest Musicians.
The World's Greatest City.
The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists
who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

LEVENGER



Fine Furnishings
Leather Goods • Pens
Reading Tools

The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910•1939
SLEEK•SEXY•MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opens his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch

James Levine — A Chronology

Jean Shebless



The six-year-old James Levine practicing, 1949

1943
Born June 23 in Cincinnati, Ohio

1947
Began piano study

1953
Debut as piano soloist with the Cincinnati Symphony Orchestra

1956
Marlboro Music Festival

1957-1970
Aspen Music Festival and School

1961-1964
The Juilliard School

1964-1970
Assistant Conductor of the Cleveland Orchestra

1966-1972
Founder and Music Director of the University Circle Orchestra at the Cleveland Institute of Music

1967-1969
Music Director of the Meadowbrook Orchestra

Cincinnati Enquirer



Showing his parents his model set for Rossini's "Il barbiere di Siviglia," 1954

Peter Hastings, Cleveland Orchestra Archives



James Levine rehearsing with the Cleveland Orchestra, c.1968

Hastings-Willinger & Associates



James Levine conducting the University Circle Orchestra, Cleveland Institute of Music, c.1970

1970
Welsh National Opera and San Francisco Opera debuts

1971
Chicago Symphony, Ravinia Festival, and Metropolitan Opera debuts

1972
Boston Symphony Orchestra debuts in Symphony Hall and at Tanglewood

1973-1976
Principal Conductor of the Metropolitan Opera

1973-1993
Music Director of the Ravinia Festival

1974-1978
Music Director of the Cincinnati May Festival

1975-1993
Salzburg Festival

1976
Vienna Philharmonic debut

1976-1986; 2004-
Music Director of the Metropolitan Opera

1977
Inaugurated "Live From the Met" series for PBS

1978
Berlin Philharmonic debut



Peter Hastings, Cleveland Orchestra Archives

Conductor George Szell (second from left) with his Cleveland Orchestra associates Stephen Portman, Michael Charry, and James Levine, 1966

1980
Founded Metropolitan Opera's Young Artist Development Program

1980
First recipient of Manhattan Cultural Award, presented by Mayor of New York

1982-1998
Bayreuth Festival

1983
Time cover story

1984
Musical America's "Musician of the Year"

1986-2004
Artistic Director of the Metropolitan Opera

1996
25th Anniversary Gala at the Met (eight-hour live telecast on PBS)

1996-2000
Three Tenors World Tour

1997
Recipient of the National Medal of Arts, presented by President Clinton

1997
Munich Philharmonic Orchestra debut

1999-
Verbier Festival

1999-2004
Chief Conductor of the Munich Philharmonic

2000
Disney's *Fantasia 2000* with the Chicago Symphony

2000-2004
Music Director of the UBS Verbier Festival Orchestra

2002
Kennedy Center Honors

2004-
Music Director of the Boston Symphony Orchestra



Whitestone Photo

James Levine rehearsing with the Boston Symphony Orchestra for his first Tanglewood appearance, July 1972



Steve J. Sherman

James Levine recording Verdi's "Il trovatore" with the Metropolitan Opera Orchestra, baritone Vladimir Chernov, and soprano Aprile Millo at the Manhattan Center in New York City, May 1991



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig°
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chai

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chai

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Saturday, October 23, at 8

JAMES LEVINE conducting

MAHLER — Symphony No. 8

Part I: Hymn, *Veni, creator spiritus*

INTERMISSION

Part II: Final scene from Goethe's *Faust*

JANE EAGLEN, soprano I (Magna Peccatrix)
HEI-KYUNG HONG, soprano II (Una poenitentium)
HEIDI GRANT MURPHY, soprano III (Mater gloriosa)
STEPHANIE BLYTHE, alto I (Mulier Samaritana)
YVONNE NAEF, alto II (Maria Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone (Pater ecstaticus)
JOHN RELYEA, bass (Pater profundus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, Conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, Music Director
JAMES DAVID CHRISTIE, organ

Text and translation begin on page 47.

Tonight's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

UBS is proud to sponsor the BSO's 2004-2005 season.

This concert will end about 9:45.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

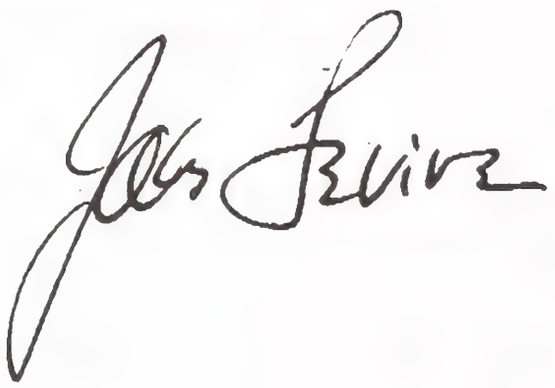
IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

We know that Mahler intended his symphonies to encompass the whole world. In its bringing together of so many performers—double chorus, children's chorus, eight soloists, and orchestra—his great Eighth Symphony presents the biggest and most positive statement of this idea, this line of musical thought. As an entry into the world of this extraordinary piece, consider Mahler's opening tempo designation for the hymn setting that is Part I of the whole work.

At the very start of the score, Mahler writes "Allegro impetuoso," an "impetuous" Allegro. To me, this is singular, and amazing on so many levels. Typically, the markings in his scores that suggest or define character are in German, but here he has virtually invented an Italian designation—one not previously used, to my knowledge, by any other composer. And surely there's something truly momentous in the idea of asking so many performers to begin such a massive, multi-faceted work in such an amazingly risk-taking way.

When Mahler conducted this work, he took an intermission between Parts I and II, and one can only believe that the performers could not possibly have thrown themselves into the first part of the piece with the necessary impetuosity or abandon—or that they could have continued at such a level throughout so much of the hymn setting—without knowing that they'd be able to catch their collective breath before the very different, difficult, quiet music with which Mahler begins Part II. So here is Mahler breaking new ground in a truly astonishing way, and providing a useful clue to entering the world of his Eighth Symphony on the very first page of this incredible score.



Gustav Mahler
Symphony No. 8



Gustav Mahler was born in Kalischt (Kaliště), near Humpolec, Bohemia, on July 7, 1860, and died in Vienna on May 18, 1911. He sketched the Symphony No. 8 between June 21 and August 18, 1906, and completed the score the following summer. He conducted the first performance on September 12, 1910, in Munich, with an especially assembled orchestra, the Riedelverein of Leipzig, the Vienna Singverein, the Munich Central School Children's Chorus, and soloists Gertrud Förstel, Marta Winternitz-Dorda, Irma Koboth, Ottilie Meyzger, Tilly Koenen, Felix Senius, Nicola Geisse-Winkel, and Richard Mayr. The first American performance was given on March 2, 1916, by Leopold Stokowski with the Philadelphia Orchestra, the Philadelphia Orchestra Chorus, the Philadelphia Choral Society, the Mendelssohn Club of Philadelphia, the Fortnightly Club, a chorus of 150 children, and soloists Mabel Garrison, Inez Barbour, Adelaide Fischer, Margaret Keyes, Susanna Dercum, Lambert Murphy, Reinald Werrenrath, and Clarence Whitehill.

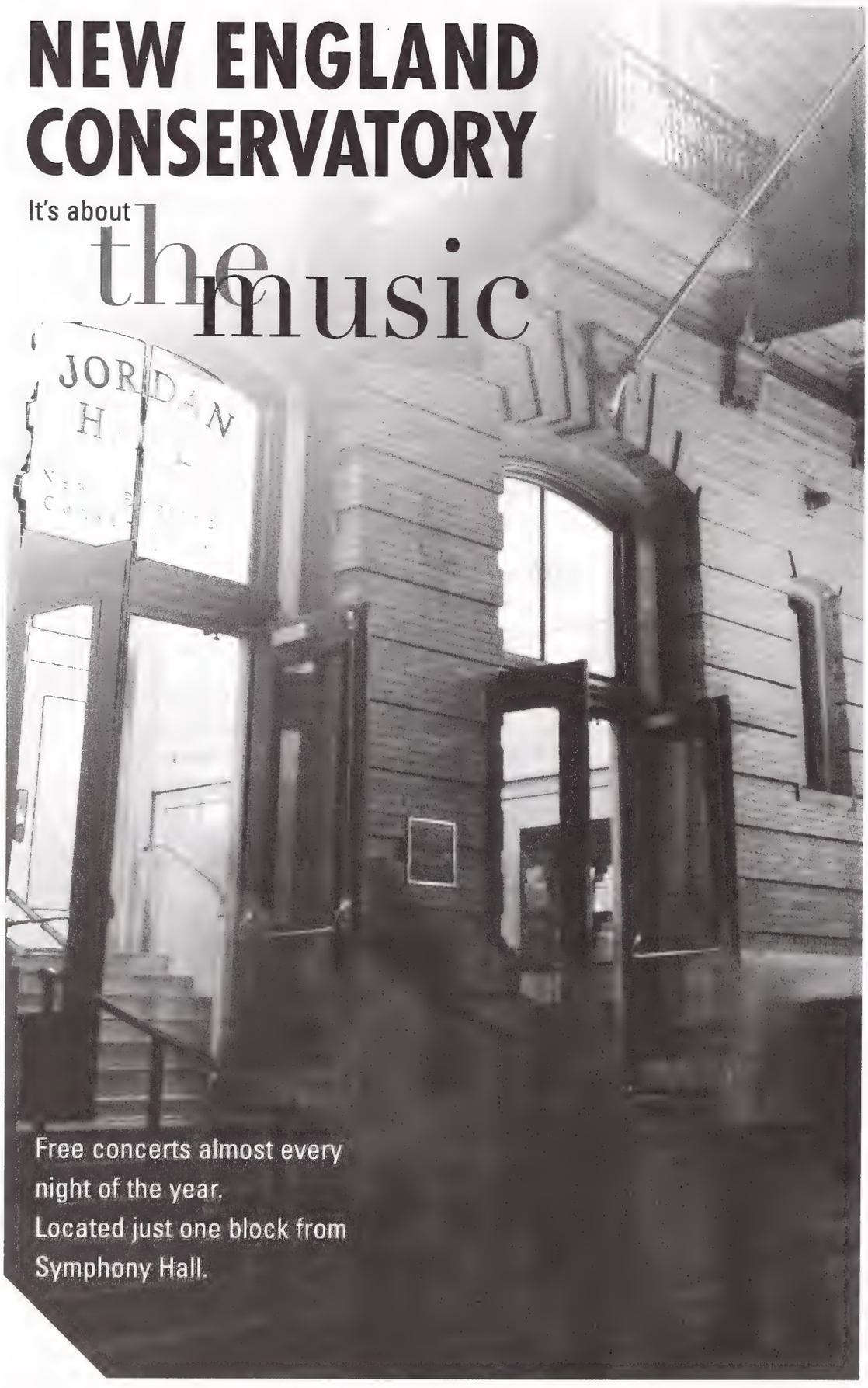
Until this week, the only conductor to have led the BSO in the Mahler Eighth was Seiji Ozawa, first at Tanglewood on August 20, 1972, with the Tanglewood Festival Chorus and Tanglewood Choir, John Oliver, conductor; the St. Paul's School Boy Choir, Theodore Marier, director; soloists Deborah O'Brien, Linda Phillips, Jane Bryden, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, and Ara Berberian, and organist Berj Zamkochian; and then in the orchestra's 100th Anniversary Season (1980-81), in October 1980 in Boston (at which time it was recorded for Philips) and at Carnegie Hall in New York (with the Tanglewood Festival Chorus, John Oliver, conductor; the Boston Boy Choir, Theodore Marier, director; the Brooklyn Boys Chorus [in Boston only], James McCarthy, director; soloists Faye Robinson, Judith Blegen, Deborah Sasson, Florence Quivar, Lorna Myers, Kenneth Riegel, Benjamin Luxon, and Gwynne Howell, and organist James David Christie); and on August 23, 1981, at Tanglewood (with the Tanglewood Festival Chorus and Tanglewood Choir, John Oliver, conductor; the Boston Boy Choir, Theodore Marier, director; Youth pro Musica, Roberta Humez, director; the St. Pius V Church Choir of Lynn, Michael Joseph, director; the Lexington Boys Choir, Christopher King, director; the same soloists as the previous October, and James David Christie, organ).

The score calls for an orchestra of five flutes (fifth doubling piccolo), four oboes and English horn, three clarinets with E-flat clarinet and bass clarinet, four bassoons and contrabassoon, eight horns, four trumpets, four trombones, bass tuba, timpani, bass drum, tam-tam, triangle, glockenspiel, tubular bells, celesta, piano, harmonium, organ, two harps, mandolin, and strings. There is, in addition, a group of four trumpets and three trombones, separately stationed. Vocal forces comprise two mixed chorus, boys' chorus, girls' chorus, three sopranos (Magna Peccatrix, Una poenitentium, Mater gloriosa), two altos (Mulier Samaritana, Maria Aegyptiaca), tenor (Doctor Marianus), baritone (Pater ecstaticus), and bass (Pater profundus). The dedication is to "meiner lieben Frau, Alma Maria."

Goethe's subject in Act III of the Second Part of *Faust* is the union, symbolic and physical, of his tragic hero and Helen of Troy. The association of the two figures is not in itself new. Simon Magus, the 1st-century sorcerer whose misdeed, as recorded in Chapter 8 of the *Acts* of the Apostles, has given us the word "simony," is said to have called himself Faustus—in modern Italian he would be Fortunato and in modern American English Lucky—and he traveled and worked with a former prostitute to whom, for a

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

bit of class, he gave the name of Helena. His 16th-century successor, who had probably read about Simon in a new edition of a book then 1,200 years old and titled *Recognitiones*, for professional purposes styled himself Faustus Junior and later simply Doctor Johannes Faust, and he too—"for the sake of order and propriety," as Thomas Mann puts it—acquired a companion called Helena. The conjuring up of the legendary beauty, daughter of Leda and Zeus, came to be one of the standard entertainments in dramatic representations of the Faust stories. In Christopher Marlowe's famous *Tragicall History of D. Faustus* (c.1588), Helen takes on greater significance in that it is for her sake that Faust is willing to reject salvation: "Sweet Helen, make me immortal with a kiss." Nowhere, however, is the bringing together of Faust and Helen so boldly drawn as in what Goethe himself called his "Classical-Romantic phantasmagoria," nor so freighted with meaning and suggestion. In their meeting the poet seeks to portray ideal love, to suggest the fusion of Germanic and Greek civilization, and to resolve "the vehement opposition of Classicists and Romantics." And, as Johann Peter Eckermann, the Boswell of Goethe's later years, pointed out, "Half the history of the world lies behind it."



The piano score of Mahler's Eighth Symphony

Joining *Faust* to *Veni, creator spiritus*—linking the complexities of Goethe's humanism to the orthodoxy, the questionless faith of an 8th-century Christian hymn—Mahler sought to create a similarly encompassing work. We have, in the Anglo-American tradition, no cultural totem quite like *Faust*, no one work so known, so quoted, so lived with and possessed, as *Faust* was by cultured Germans during the nineteenth century and at least the first third of the twentieth. The King James Version of the Bible is the nearest thing. It is significant that on the title page of his symphony Mahler does not need to say whose *Faust* he is setting. Even in that context, Mahler's closeness to *Faust* was remarkable. A Viennese lady, whose occasional houseguest Mahler was, reported that he was not really so difficult. She provided apples at breakfast, lunch, and dinner, and put Bielschowsky's Goethe biography in her guest room, one volume in her country villa and one in her city apartment, and "he was in heaven. Goethe and apples are two things he cannot live without."

Faust is a recklessly inclusive masterwork whose action, to quote Goethe himself, "covers a good 3,000 years from the sack of Troy to the destruction of Missolonghi" and whose content is expressed in an astounding variety of styles, verse-forms, textures, quotations, allusions, parodies, and in tones sublime and scurrilous. Mahler, one imagines, must often have looked to it for permission for his own unprecedentedly global symphonies.

It was not, however, with *Faust* that the Eighth Symphony began. The pattern of Mahler's years is well known. In the fall, winter, and spring he conducted, both to earn a living and because the challenge would not leave him in peace, and in summer he composed, sometimes sketching an entire symphony in a couple of months, perhaps finishing it the following summer as well as finding odd moments during the year when he might work on the score. He had completed his Seventh Symphony during the winter of 1905-06, and in May he had introduced his Sixth, the work of 1903-05, at a festival at Essen.

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

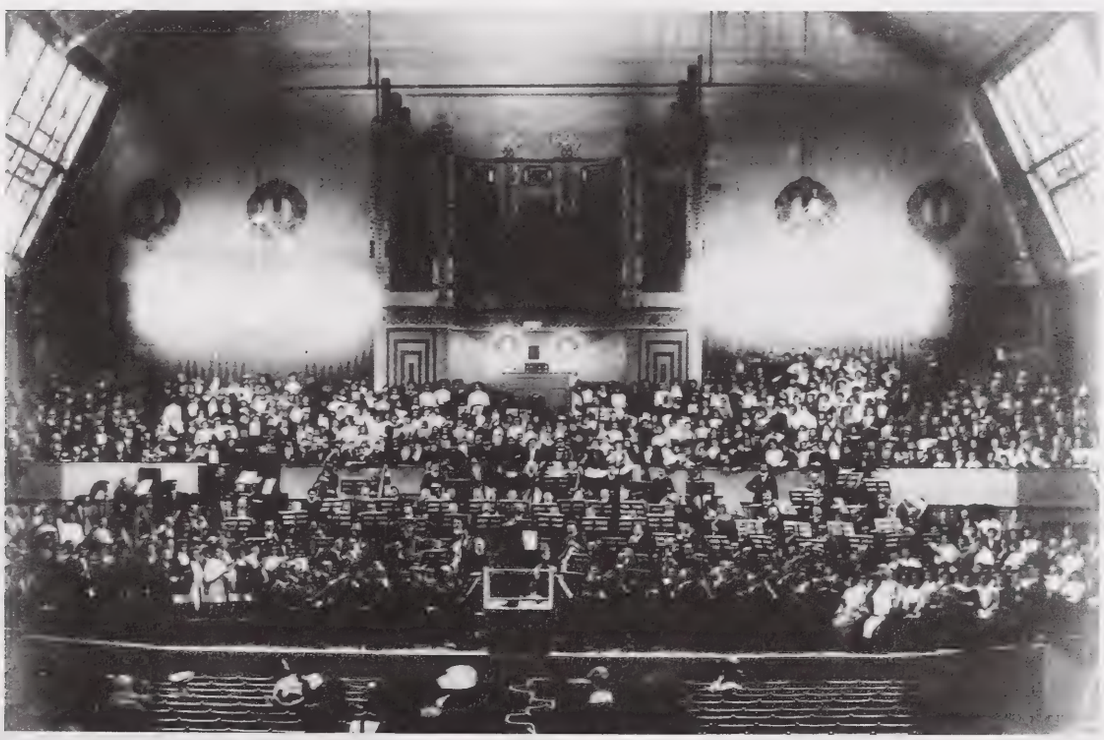
GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

In June 1906, when he arrived at Maiernigg on Lake Wörth in Southern Austria, where he had bought a plot of land in 1899, he had not a glimmer of an idea for a new composition. According to Alma Mahler, he was "haunted by the specter of failing inspiration." By his own account, on the first day he went to his studio, a tiny hut separated from the main house by some hundreds of yards, "with the firm resolution of idling the holiday away (I needed to so much that year) and recruiting my strength. On the threshold of my old workshop the *Spiritus creator* took hold of me and shook me and drove me on for the next eight weeks until the greatest part of my work was done." He had access only to a corrupt edition of the text of the hymn and, to his chagrin, also found that he had composed too much music for the words. He wired Vienna, asking to have the hymn sent to Maiernigg by telegram. As Alma Mahler tells it, "The complete text fit the music exactly. Intuitively, he had composed the music for the full strophes." (This is not exactly right inasmuch as Mahler omits the second half of the fifth stanza.)

Mahler was quick to perceive that *Veni, creator spiritus* was but a beginning, to see that he dared tackle that Holy of Holies in German literature, the final scene of *Faust*, and that the bridge between the texts was to be found in the third stanza of the hymn: "*Accende lumen sensibus,/Infunde amorem cordibus!*" ("Illuminate our senses,/Pour love into our hearts!")

He completed the score with astonishing speed. As usual, however, he was in no hurry about the first performance. He had much else on his mind—in the tumultuous year of 1907 his resignation as Artistic Director of the Vienna Court Opera, his decision to go to the Metropolitan Opera in New York, the death from a combined onslaught of diphtheria and scarlet fever of his four-year-old daughter Maria, and unsettling news about his own health; in 1908 a heavy schedule in New York at both ends of the year, the premiere of the Symphony No. 7, and the composition of *Das Lied von der Erde* (*The Song of the Earth*); in 1909 the start of a three-year contract with the badly dilapidated New York Philharmonic and work on the Ninth Symphony.

Invariably, young musicians such as the conductors Bruno Walter and Willem Men-



Mahler conducting a rehearsal for the premiere of his Eighth Symphony in Munich, September 1810

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

"Heppner simply has no peers."
—The New York Times

Ben Heppner, tenor

in recital

Friday | November 19 | 8pm | NEC's Jordan Hall



Performing works by Sibelius, Tchaikovsky and Tosti.

CelebrityCharge
617-482-6661
(Mon-Fri., 10-4)

Upcoming Celebrity Series Vocal Recitals

David Daniels, countertenor | January 28 | NEC's Jordan Hall
Renée Fleming, soprano | February 18 | Symphony Hall
Barbara Quintiliani, soprano | April 1 | NEC's Jordan Hall
Chanticleer | April 29 | NEC's Jordan Hall

www.celebrityseries.org

gelberg were excited when Mahler played parts of the Eighth Symphony to them, and he was in turn excited by their response. He became amenable to having the impresario Emil Gutmann organize the premiere, asked Walter to choose and coach the soloists, and became involved himself in the planning of countless details from the placement of the choruses, about which he consulted his Vienna stage designer, Alfred Roller, to the layout of the program book.

The first performance was very much an event to have been at, similar in that sense to the premiere of Stravinsky's *Le Sacre du printemps* three years later, and the audience at both occasions has increased tremendously over the years. In his Mahler biography, Egon Gartenberg lists Schoenberg, Klemperer, Stokowski, Clemenceau, Siegfried Wagner, Alfredo Casella, Webern, Stefan Zweig, Thomas Mann, and Max Reinhardt as among those present in Munich, and Berndt W. Wessling adds Goldmark, Franz Schmidt, d'Albert, Korngold, Elgar, Leo Fall, Vaughan Williams, Rachmaninoff, Weingartner, Muck, von Schuch, Leo Blech, Fritz Stiedry, Max von Schillings, the Prince Regent of Bavaria, King Albert I of the Belgians, and Henry Ford. I have not checked out the entire list, but Schoenberg, Elgar, Vaughan Williams, and Rachmaninoff were definitely going about their business elsewhere. In any event, the concert was a glorious and intensely emotional occasion and Mahler's one experience of being completely accepted as a composer. (The impresario Gutmann coined the name *Symphony of a Thousand* as part of his marketing pitch, and there was truth in his advertising: The performance involved 858 singers and an orchestra of 171, which, if you add Mahler himself, comes to 1,030 persons.)

Tradition ascribes *Veni, creator spiritus* to Rabanus Maurus, Archbishop of Mainz from 847 until his death in 856, but modern scholarship will not have it so. The hymn, which probably dates from just before Maurus's time, is part of the liturgy for Pentecost, the festival that commemorates the descent of the Holy Ghost upon the disciples (*Acts* 2). It is also sung at grand celebrations such as the elevation of a saint or the coronation of a pope. Mahler's reference to it as "the *Spiritus Creator*" is characteristic. He could not leave a text alone, and, aside from the omissions noted, he presents the lines in an incredibly dense growth of repetitions, combinations, inversions, transpositions, and conflations. He manhandles Goethe's text, too, making two substantial cuts, one of thirty-six lines and another of seven, presumably on purpose. Other omissions, inversions, and altered word-forms (*Liebesband* for *Liebeband, ew'ge* for *ewige, Frauen* for *Fraun*, etc.) should probably be ascribed to his working from memory.

The Faust chapbook of 1587, which is the literary source for the whole legend and which appeared in English in 1592 as *The History of the Damnable Life and Deserved Death of Doctor John Faustus*, is an entertainment and a cautionary tale. For Goethe, the career of the old humbug was not just a tale to tell; it was a story upon which to hang an entire *Weltanschauung*. This became gradually clear to him as he worked on *Faust*, and that was a long time. He first harbored plans in the 1760s when he was an undergraduate, and he sealed up the manuscript—"ended, but not completed because uncompletable," says Mann—on his eighty-second birthday, August 28, 1831, "lest I be tempted to carry this work further." Being in fact tempted, he opened the packet in January 1832 and tinkered with details until the 24th of that month, eight weeks before his death.

His most radical change in telling the story is that he makes it end not in death and damnation, but in Faust's salvation. The Faustian quest is not arrogance but aspiration. The moment of salvation is the subject of Goethe's final scene and of the mighty close of Mahler's symphony. The story of *Faust I*, of the pact with the Devil and the Gretchen tragedy, does not need to be retold here. *Faust II* seems at first to be not so much a continuation as a fresh start from another perspective (Goethe himself said as much). Faust has been made oblivious of his past. In a series of steps that Goethe wishes us to perceive as successively higher stages of questing, Faust is in service at the Imperial Court,



Retire with style.

Mr. & Mrs. Thomas Galligan, Fox Hill Village residents

He is the former CEO of Boston Edison; she was a member of the Boston Symphony's Board of Overseers. Only the most outstanding residence could satisfy the needs of Tom and Lauretta Galligan. Fox Hill Village offers the Galligans distinguished floor plans, dependable security and onsite cultural opportunities like college courses, movies, lectures and concerts. Come and experience for yourself the incomparable elegance of Fox Hill Village. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)

then in love with Helen of Troy and, in that union, the father of a boy called Euphorion. (Euphorion—from the Greek *euphoros*, easy to bear or well-borne—inherits his father's fierce drive toward the absolute and dies attempting to fly. Goethe intends him as an embodiment of the poetic spirit in general and also as a representation of Byron, the one poet among his contemporaries whom, after the death of Schiller in 1805, Goethe totally respected. Byron had died in 1824, having gone to Missolonghi—Mesolóngion—to take part in the Greek war for independence.) Finally, after Helen's return to the underworld, Faust challenges nature herself as he takes on a gigantic project of land reclamation.



Johann Wolfgang von Goethe (1749-1832) at 77

One hundred years old, Faust receives the visitation of four gray women, Want, Distress, Guilt, and Care. Only Care has the power to enter; as she leaves, she breathes on him and strikes him blind. His pact with Mephistopheles demands that if ever he entreats "the swift moment.../Tarry a while! you are so fair!" his life is over and his soul forfeit. Taking, in his blindness, the sound of his own grave being dug to be the sound of his construction plans going forward, enraptured by the vision of the life to arise on the land newly claimed from the elements, he cries, "I might entreat the fleeting minute:/O tarry yet, thou art so fair!" He dies, and in a scene of superb comedy—angels pelt the devils with rose petals, which sting and burn them murderously, and Mephistopheles' own attention is fatally distracted by the bare bottoms of the little boy angels—heavenly hosts wrest Faust's immortal essence from the forces of hell. And with that, Goethe's—and Mahler's—finale can begin.

To say that Goethe composed this finale as though writing a libretto for an opera or oratorio is not simply a matter of justifying Mahler. The musical libretto is one among many poetic styles touched in *Faust*; besides, we know that Goethe always hoped that at least parts of the tragedy would be set to music. The ideal composer, he said, would have been Mozart working "in the manner of *Don Giovanni*."

The visual inspiration for this scene may include Traini's and Gozzoli's frescoes in the Camposanto at Pisa and Wilhelm von Humboldt's description of the Benedictine monastery at Montserrat; the scenario evokes the final cantos of Dante's *Paradiso*. The scene is set in mountain gorges inhabited by hermits who are named, in ascending order of divine knowledge, Pater Ecstaticus, Pater Profundus, Pater Seraphicus, and Doctor Marianus. Moving among these anchorites is a group of children who died immediately after birth. Angels come bearing Faust's immortal essence, and we learn from younger angels that the roses which had played so critical a part in the capture of that essence were the gifts of penitent women.

Hailed by Doctor Marianus, the Virgin appears in glory. (This is the counterpart of Gretchen's scene with the statue of the Mater Dolorosa in *Faust I*.) The penitent donors of the roses—the sinner who bathed Christ's feet at the house of Simon the Pharisee; the Samaritan woman who gave Christ water at Jacob's well and to whom he first revealed that he was the Messiah; and Mary of Egypt, who repented a life of sin after an invisible hand had kept her from entering the temple and who, at her death after forty years in the desert, wrote a message in the sand asking to be buried there—intercede with the Virgin on behalf of Gretchen. One more penitent woman, "once called Gretchen,"

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

IN 1996 ARTISTIC DIRECTOR GIL ROSE changed the landscape of orchestral concerts in Boston by reuniting composers and audiences in a shared concert experience. Nine years later, BMOP has secured a national reputation through its critically acclaimed performances and world premiere recordings. At every concert, BMOP collaborates with the most influential composers of our time and the best of Boston's superb freelance musicians to present today's most provocative classical music.

THIS MONTH

Voices

OCTOBER 1, 2004 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY



SYLVAN

WITH Kendra Colton, Frank Kelley, David Kravitz, Mary Nessinger, and Sanford Sylvan

WORKS FOR ORCHESTRA AND VOICE BY Elliott Carter, Charles Fussell, George Rochberg and Andy Vores

Bernard Rands: Canti Trilogy

CELEBRATING THE COMPOSER'S 70TH BIRTHDAY AND THE ARSIS RELEASE OF BMOP'S RECORDING OF HIS CANTI TRILOGY

OCTOBER 29, 2004 8:00

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

WITH Janna Baty, Daniel Cole, and William Hite

"Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos."

THE NEW YORK TIMES ON BMOP'S MARCH 2000 "CANTI TRILOGY" PERFORMANCE

GIL ROSE, CONDUCTOR

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

speaks thanks to the Mater Gloriosa for having heeded her prayers on behalf of "my love of old." With Gretchen's reappearance, the immense circle of the poem is closed. The Mater Gloriosa grants to Gretchen that she may lead Faust "to higher spheres." In eight of the most celebrated and the most densely beautiful lines of the world's poetry, a mystic chorus speaks of heaven as the place where parable becomes reality, where earthly imperfection is made perfect, where the indescribable is achieved. Mahler discussed this close in a letter he wrote to his wife in June 1909:



Mahler (on the podium at right) rehearsing for the premiere of his Symphony No. 8

> It is all an allegory to convey something that, no matter what form it is given, can never be adequately expressed. Only the transitory can be described; but what we feel and surmise but will never attain (or experience as an actual event), in other words, the intransitory that lies behind all experience, that is indescribable. That which draws us by its mystic force, that which every created thing...feels with absolute certainty at the very center of its being, that which Goethe here—again using an image—calls the Eternal Feminine—that is to say, the resting-place, the goal, as opposed to striving and struggling toward the goal (the eternal masculine) —that is the force of love, and you are right to call it by that name. There are countless representations and names for it....Goethe himself reveals it stage by stage, on and on, in image after image, more and more clearly as he draws nearer the end....[H]e presents it with ever greater clarity and certainty right up to the appearance of the Mater Gloriosa, the personification of the Eternal Feminine.
>
> And so...Goethe himself addresses his listeners: "All that is transitory (everything I have presented to you here on these two evenings) is nothing but images, inadequate, of course, in their earthly manifestations; but there, liberated from earthly inadequacy, they will become reality, and then we shall need no paraphrase, no figures, no images. What we seek to describe here in vain—for it is indescribable—is accomplished there. And what is that? Again, I can only speak in images and say: the Eternal Feminine has drawn us on—we have arrived—we are at rest—we possess what we could only strive and struggle for on earth. Christians call this 'eternal bliss,' and I cannot do better than employ this beautiful and sufficient mythology—the most complete conception which, at this epoch of humanity, it is possible to attain."

In April 1926, Anton Webern conducted what must by all accounts have been two overwhelming performances of Mahler's Eighth Symphony. Describing them to Schoenberg, he wrote: "In [the first part] I set a real Allegro impetuoso; in no time the move-

Accompaniment

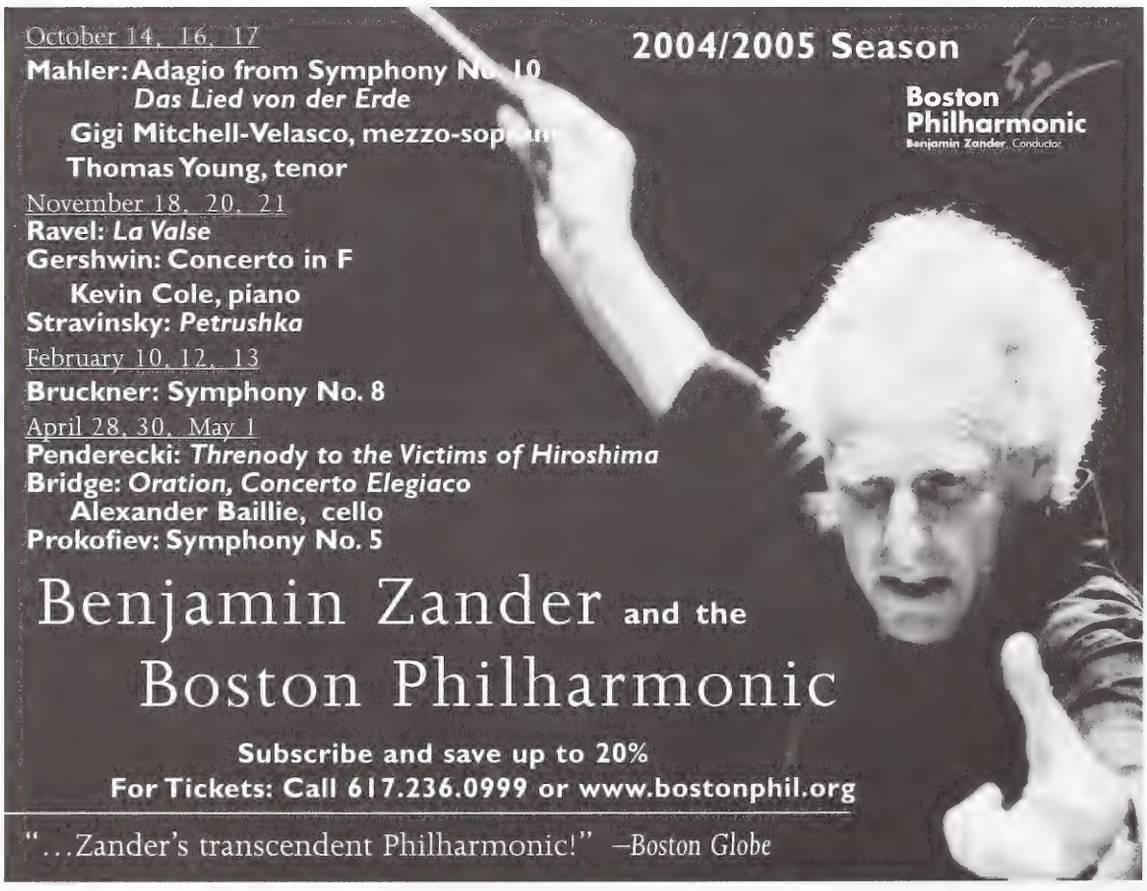
As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

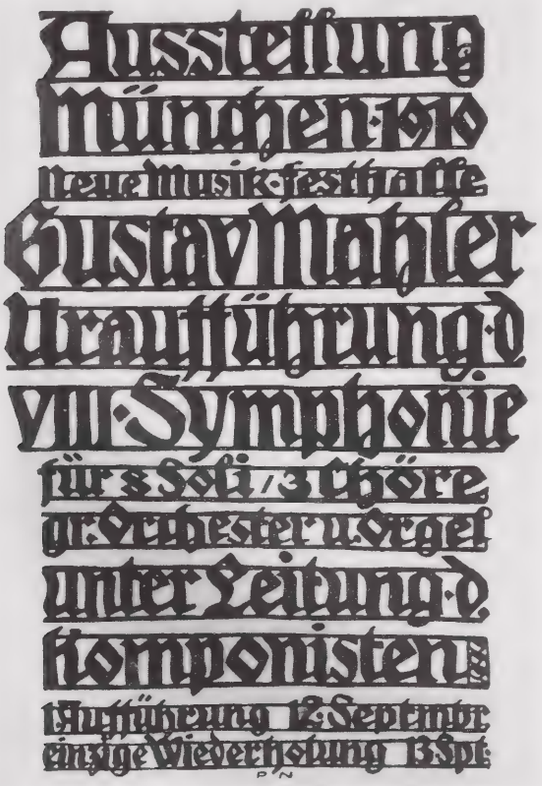
Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles



ment was over, like a gigantic prelude to the second." This "impetuous" allegro is precisely what Mahler specifies as he hurls the first words of the *Veni, creator spiritus* at us. Not only is the tempo itself quick, but the musical events—the sequence of ever-shorter measures (4/4, 4/4, 3/4, 2/4) and the trombones' compressed variation of the chorus's first phrase—create a sense of utmost urgency. Moreover, as soon as the chorus resumes, the violins, imitated by all the high woodwinds, add a new melody of sweeping physical energy.



Poster for the first performance of Mahler's Eighth Symphony

With "*Imple superna gratia*," solo voices begin to emerge and the prayer becomes more quiet, and the change of key from E-flat to D-flat also has a softening effect. "*Infirma*," the plea for strength, is dark, with fantastical commentary from a solo violin; indeed, this symphony is, altogether, a major outing for the concertmaster. After an orchestral interlude that Theodor Adorno rightly says looks ahead to the cantatas of Webern, one where the metabolic rate is high and Mahler's harmonies are at their most adventurous, "*Infirma*" returns with stern power.

Mahler's treatment of what he regarded as "the cardinal point of the text" and the bridge to *Faust*, the "*Accende lumen sensibus*," tells us something important about his verbal inversions. His first introduction of that line by the soloists is quiet. But the word order is reversed—"*Lumen accende sensibus*"—and the great outburst with all voices in unison, including those of the children, coincides with the first presentation of the line in its proper order. The change there of texture, tempo, and harmony makes this the most dramatic stroke in the symphony, and the effect is heightened by the breath-stopping comma that breaks the word "*accende*" in two. Mahler sets "*Hostem repellas*," the prayer that the foe be scattered, as one of his fiercest marches; the appeal to the leader to go before us, "*Ductore sic te praevio*," is a dense double fugue. The points of the hymn are vividly differentiated, but all the rich detail is subordinated to the eager thrust of the movement as a whole, calling to mind the shouts of "*Credo, credo*" with which Beethoven pushes aside doctrinal clauses in the *Missa solemnis*.

Reflecting the difference between Goethe's discursive and theatrical rhapsodies and the concentrated plainness of the medieval hymn, Part II of Mahler's symphony is as expansive as Part I was ferociously compressed. (*Veni, creator spiritus* is between a quarter and a third of the symphony.) Mahler begins with a miraculous piece of landscape painting, a broadly drawn prelude, hushed and slow, whose elements are recapitulated and expanded in the first utterances of the anchorites and angels. Goethe's spiritual-operatic spectacle draws lively musical response from Mahler. Part of what drew him into the Roman church in 1897 was his attraction to the aesthetics of ceremony.

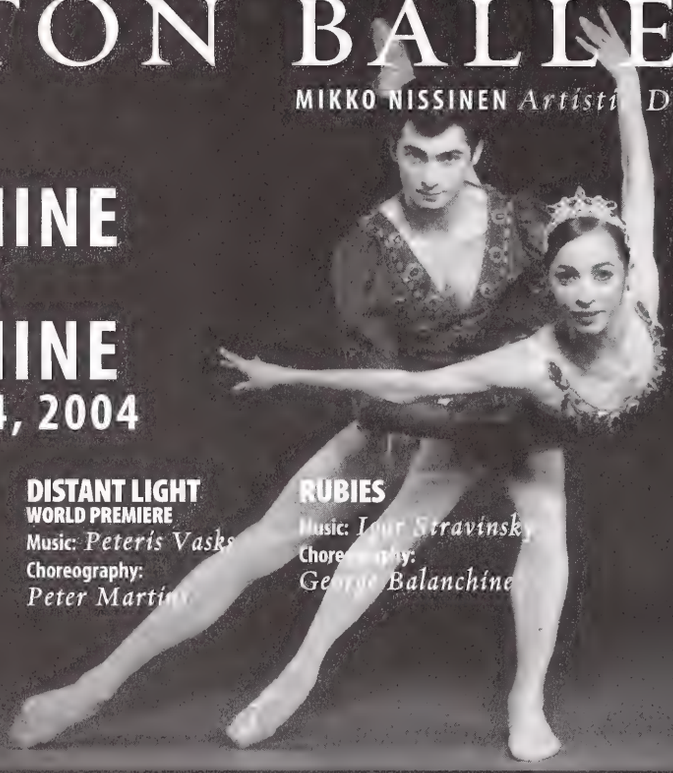
In some ways this movement is like a song cycle, as Pater Ecstaticus, Pater Profundus, the angel choirs, Doctor Marianus, and the three penitent women bring us their reflections and prayers, each articulated with marvelous individuality—the urgent pleas

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*

BALANCHINE
MARTINS
BALANCHINE

October 21-24, 2004



DIVERTIMENTO NO. 15
Music: *W. A. Mozart*
Choreography:
George Balanchine

DISTANT LIGHT
WORLD PREMIERE
Music: *Peteris Vasks*
Choreography:
Peter Martins

RUBIES
Music: *Igor Stravinsky*
Choreography:
George Balanchine

Photo from *Rubies*, Choreography by George Balanchine, *©1967 The George Balanchine Trust.*



" HUGELY ENTERTAINING!"
—Karen Campbell, *Dance Magazine*

THE TAMING OF THE SHREW

Oct. 28-31/Nov. 4-7, 2004

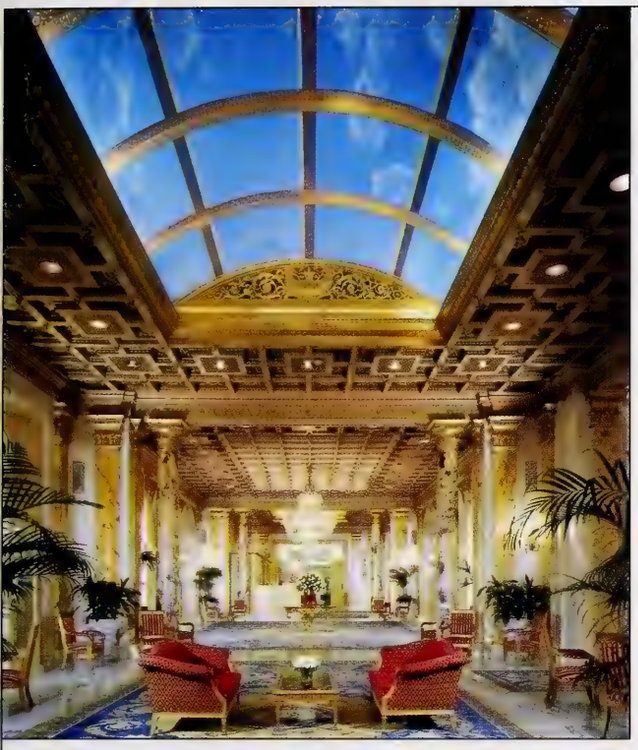
Music: *Kurt-Heinz Stolze after Domenico Scarlatti*
Choreography: *John Cranko*

TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400
Tickets also at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Student Rush, Full time, with I.D., 2 hrs prior to performance - $15.
Senior Rush, SAT. MAT. ONLY, 65+, with I.D., 2 hrs prior to performance - $15.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Photography: *Rubies:* Lorna Feijóo and Pavel Gurevich, by John Deane; *The Taming of the Shrew:* Lorna Feijóo and Yury Yanowsky, by John Deane

Season Lead Sponsor
Fidelity INVESTMENTS



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

| Wealth Management | Global Asset Management | Investment Bank

UBS

UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

of the two *patres* (the one sweetly ardent, the other almost tormented in his passion), the mellifluous song of the Younger Angels, the ecstatic viola and violin rhapsodies that are hung like garlands about the words of the More Perfect Angels, the radiant Doctor Marianus, the all but whispered recollections of the penitent women, the ecstatic vocal line spun by Una poenitentium as she prays to the Virgin for the salvation of the lover who betrayed her. At the same time, and again parallel to this part of Goethe's composition, much of Mahler's music is recapitulation, even hearkening back to parts of the first movement. This symphony, like *Faust* itself, is something to be lived with for a long time so that the richly intricate network of references and allusions might take on clarity.

The final summons of Doctor Marianus to look up to the Virgin's redeeming visage—"*Blicket auf!*"—rises to a rapt climax. This is the beginning of the finale within the finale. Then, after long moments of suspense, the Chorus mysticus intones the poet's reflections on now and later, here and beyond, image and reality. But, as he does in his *Resurrection* Symphony, Mahler gives over the power to music without words. Brass instruments, organ, drums, plucked strings, bells, all invoke the symphony's opening phrase—"*Veni, creator spiritus*"—but now its dissonances, the tense upward leap of a seventh, stretched now in a still greater leap of a ninth, are dissolved in concord, in the roar of the final, long chord of E-flat major. We are home. Prayer has become affirmation. "We have arrived—we are at rest—we possess what we could only strive and struggle for on earth."

—Michael Steinberg

Text and translation begin on page 47.

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming. His program note on Mahler's Eighth Symphony was written originally for the San Francisco Symphony Orchestra and is used here by kind permission of that orchestra.



Featuring suits, sports jackets, and made-to-measure fabrics from Oxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**

Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**

A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**

Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**

Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**

Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**

Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

More . . .

Paul Banks's Mahler article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the 2001 revision of Grove is by Peter Franklin, whose handy biography of the composer, *Mahler*, is in the paperback series "Musical lives" (Cambridge University Press). Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a brief but first-rate guide to the composer's music (Cambridge University paperback). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by John Williamson of the Symphony No. 8 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Michael Steinberg's notes on the Mahler symphonies appear in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Henry-Louis de La Grange's big biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The genesis of the Eighth Symphony is discussed in the latter volume. An older, long out of print, original "first" volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and (including treatment of the Symphony No. 8) *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar Straus & Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in

clío

at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

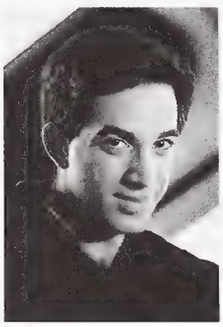
Vibrant and Spectral Visions

Friday, December 10, 2004 8pm
NEC's Jordan Hall, Boston

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

Handel	Concerto Grosso in D major, op.6 no.5
Shostakovich	Concerto No.1 in C minor for piano, trumpet and strings **Max Levinson,** ***piano***
Schubert	Der Tod und das Mädchen, D.531 (Death and the Maiden) **Wendy Bryn Harmer,** ***soprano***
Schubert	Quartet in D minor, D.810, "Death and the Maiden", arr. for string orchestra by Gustav Mahler

Max Levinson:
"Eloquent conceptions, formidable technique"
– New York Times



781-224-1117 www.newenglandstringensemble.org

A distinctive Retirement Community in historic Concord.



Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association

Equal Housing Opportunity

second-hand shops (Oxford University Press).

The Boston Symphony Orchestra, Tanglewood Festival Chorus, and Boston Boy Choir under Seiji Ozawa recorded the Mahler Eighth Symphony in October 1980 as part of the Ozawa/BSO Mahler symphony cycle for Philips (currently unavailable in the United States). Among the most important recordings of the Mahler Eighth are Leonard Bernstein's with the London Symphony Orchestra and Chorus, the Leeds Festival Chorus, the Orpington Junior Singers, the Highgate School Boys Chorus, and the Finchley Children's Music Group, from 1966 (Sony); Bernstein's with the Vienna Philharmonic, the Vienna State Opera Chorus and Vienna Singverein, and the Vienna Boys' Choir, a 1975 Salzburg Festival concert performance issued after the conductor's death to complete his second Mahler cycle (Deutsche Grammophon; re-recording of the work with Bernstein was planned for 1991, but he died in 1990); Georg Solti's with the Chicago Symphony Orchestra, the Vienna State Opera Chorus and Vienna Singverein, and the Vienna Boys' Choir, from 1971 (Decca "Legends," on a mid-priced single disc); and Klaus Tennstedt's with the London Philharmonic Orchestra and Chorus and Tiffin School Boys' Choir, from 1986 (EMI).

Collectors point also to two very famous concert performances—Leopold Stokowski's with the New York Philharmonic, Westminster Choir, Schola Cantorum, and a boys' chorus from Manhattan's P.S. 12, from the Easter Sunday concert of April 9, 1950 (best heard in the New York Philharmonic's 12-disc Mahler broadcast box available from that orchestra, though it has occasionally shown up without authorization on other labels, including a recent, decent-sounding, inexpensive single-disc Archipel release which fouls up the list of soloists and doesn't name the choruses at all); and Jascha Horenstein's with the London Symphony Orchestra, BBC Chorus, BBC Choral Society, the Emanuel School Boys' Chorus, and the Orpington Junior Singers, a March 20, 1959 concert performance from London's Royal Albert Hall (BBC Legends). The 1950 Stokowski version remains important (despite uneven solo singing in Part II) for the conducting and choral work, and because it was Stokowski who conducted the American premiere of the piece (in 1916 with the Philadelphia Orchestra).

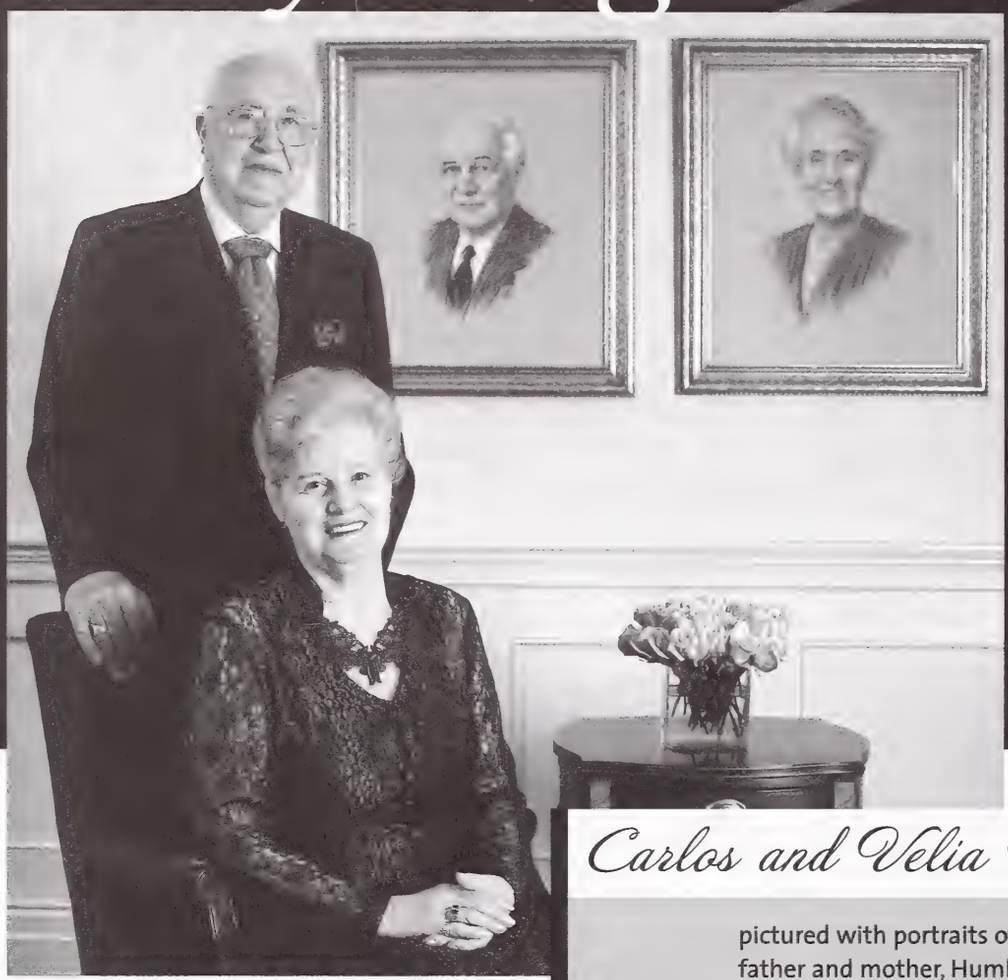
Relatively recent entries to the catalogue of Mahler Eighths include recordings with Sir Colin Davis leading the Bavarian Radio Symphony Orchestra (RCA) and Claudio Abbado leading the Berlin Philharmonic (Deutsche Grammophon). Other noteworthy accounts include Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam, from 1971 (Philips), Rafael Kubelik's with the Bavarian Radio Symphony Orchestra, from 1970 (Deutsche Grammophon), and Giuseppe Sinopoli's with the Philharmonia Orchestra, from 1990 (Deutsche Grammophon). Though James Levine has not recorded the Mahler Eighth Symphony, Part I from a 1979 Ravinia Festival performance with the Chicago Symphony Orchestra and Chorus once appeared in a Chicago Symphony Archives Centennial Album.

Regarding the soloists in the present performance, Jane Eaglen has recorded the Mahler Eighth with Claudio Abbado (Deutsche Grammophon) and Riccardo Chailly (Decca); Heidi Grant Murphy recorded it with Robert Shaw (Telarc); Stephanie Blythe is scheduled to record it next spring with Michael Tilson Thomas and the San Francisco Symphony (SFS Media); Ben Heppner has recorded it with Colin Davis (RCA) and Riccardo Chailly (Decca); Eike Wilm Schulte recorded it with Klaus Tennstedt (EMI), and John Relyea has recorded it with Simon Rattle and the City of Birmingham Symphony Orchestra (for future release on EMI).

—Marc Mandel

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

TEXT AND TRANSLATION

Mahler Symphony No. 8

English translation ©Donna Hewitt-Didham,
commissioned originally by the Boston Symphony Orchestra

Part I. *Hymn, Veni, creator spiritus*

Veni, creator spiritus,	Come, Creator Spirit
Mentes tuorum visita,	Visit these Thy souls,
Imple superna gratia,	Fill them with heavenly grace
Quae tu creasti pectora.	Whom Thou hast created of Thy spirit.
Qui diceris Paraclitus,	Who art called Comforter,
Altissima donum Dei,	Supreme Gift of God,
Fons vivus, ignis, caritas	Living Fountain, Fire, Love,
Et spiritalis unctio.	And the Anointing of the Soul.
Infirma nostri corporis	Our feeble flesh
Virtute firmans perpeti,	Make ever strong in Virtue,
Accende lumen sensibus,	Kindle our Reason with Light.
Infunde amorem cordibus.	Infuse our hearts with Love.
Hostem repellas longius	Our enemies be driven far from us.
Pacemque dones protinus,	Give us peace continually.
Ductore sic te praevio	Thus shall we, if Thou guide us,
Vitemus omne pessimum.	Avoid all grievous ill.
Tu septiformis munere	Thou of the sevenfold Gifts,
Digitus paternae dexterae	Finger upon the right hand of the Father,
[Tu rite promissum Patris,	Thou, True Promise of the Father,
Sermone ditans guttura.]*	Giveth the gift of Speech unto our tongues.
Per te sciamus da Patrem,	Grant that we may perceive through Thee, Father,
Noscamus [atque] Filium,	May we know, O son, through Thee;
[Te utriusque] Spiritum	And through Thee, Spirit, in both indwelling,
Credamus omni tempore.	May we ever believe.
Da gaudiorum praemia,	Give us the reward of Joy,
Da gratiarum munera,	Give us the gift of Grace,
Dissolve litis vincula,	Loosen the bonds of Strife,
Adstringe pacis foedera.	Make us to preserve Peace.
Gloria Patri Domino,	Glory be to the Father, our Lord,
Deo sit gloria et Filio	Glory be to God, and to the Son
Natoque, qui a mortuis	Begotten, who was raised
Surrexit, ac Paraclito	From Death and to Thee, Comforter,
In saeculorum saecula.	From age to age.

**Brackets indicate text omitted by Mahler*

INTERMISSION

Part II. Final Scene from Goethe's *Faust*

Mountain glens, forest, rock, solitude. Holy Anchorites sheltering in the clefts of rocks, scattered at various heights along the cliffs.

CHOIR AND ECHO

Waldung, sie schwankt heran,	Upward the forests sway,
Felsen, sie lasten dran,	Great rocks upon them weigh,
Wurzeln, sie klammern an,	Roots here securely cling,
Stamm dicht an Stamm hinan.	Trunks densely pressing in.
Woge nach Woge spritzt,	Wave on wave breaks to spray,
Höhle, die tiefste, schützt.	Caves, deepest, refuge lend.
Löwen, sie schleichen stumm,	Lions, who silent prowl,
Freundlich um uns herum,	Friendly about us come,
Ehren geweihten Ort,	Honor this hallowed place,
Heiligen Liebeshort.	Love's holy hermitage.

PATER ECSTATICUS (*floating up and down*)

Ewiger Wonnebrand,	Rapture's eternal fire,
Glühendes Liebesband,	Love's incandescent bonds,
Siedender Schmerz der Brust,	Pain that seethes in my breast,
Schäumende Gotteslust.	Gleaming, divine desire,
Pfeile, durchdringet mich,	O Arrows, pierce through me,
Lanzen, bezwinget mich,	Spears, make me to submit,
Keulen, zerschmettert mich,	Cudgels, o shatter me,
Blitze, durchwettert mich!	And, Lightning, storm through me;
Dass ja das Nichtige	That all vain Nothingness
Alles verflüchtige,	Vanish in vaporous haze!
Glänze der Dauerstern,	Gleam of the constant star,
Ewiger Liebe Kern!	Immortal Love's true flower.

PATER PROFUNDUS (*in the lower region*)

Wie Felsenabgrund mir zu Füssen	As rocky chasms at my feet
Auf tiefem Abgrund lastend ruht,	Rest heavy on the deepcleft gorge,
Wie tausend Bäche strahlend fliessen	And as a thousand brooks flow, sparkling,
Zum grausen Sturz des Schaums der Flut,	Toward the foaming torrent's fearsome fall,
Wie strack, mit eig'nem kräft'gen Triebe,	As, straight, the tree, of its own powerful bent,
Der Stamm sich in die Lüfte trägt,	Bears itself upward into air,
So ist es die allmächt'ge Liebe,	Even so is almighty Love,
Die alles bildet, alles hegt.	Which fashions all things, and which cares for all.
Ist um mich her ein wildes Brausen,	There is about me here a savage raging.
Als wogte Wald und Felsengrund!	As though the very rocks, the forests heaved!
Und doch stürzt, liebevoll im Sausen,	Yet, the abundant waters, full of love, for all their raging,
Die Wasserfülle sich zum Schlund,	Cast themselves headlong down, into the gorge,
Berufen gleich das Tal zu wässern;	Summoned forthwith to water all the vale;
Der Blitz, der flammend niederschlug,	The lightning which, bright flaming, earthward struck,

Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.

Mein Inn'res mög' es auch entzünden,

Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,

Scharf angeschloss'nem
Kettenschmerz
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

To purify the air,
Which held foul vapors and vile
poisons in its breast:
These are Love's heralds, they declare,
That which, ever creating, here holds
sway.
O that it might suffuse my inmost self
with fire,
Where my perplexed soul, and cold,
Vexes itself within the narrow confines
of dulled sense,
Endures the chafe of shackles harshly
clasped.
O God! quiet my thoughts,
Fill my sore wanting heart with Light.

CHOIR OF ANGELS

(*soaring in the upper atmosphere, bearing Faust's immortal soul*)

[*The last four lines are sung simultaneously with the Choir of Blessed Children.*]

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen,
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

Delivered is our noble member
Of the spirits' realm from evil:
That soul who ever diligently strives
We can redeem,
And if it be that Love indeed
Lend him of her favor, from on high,
The sainted hosts will greet that soul
With heartfelt welcome.

A CHOIR OF BLESSED CHILDREN (*circling about the highest peaks*)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein.
Göttlich belehret,
Dürft ihr vertrauen,
Den ihr verehret,
Werdet ihr schauen.

Hands clasp you
Joyfully, join in a ring,
With holy fervor now,
Leap you and sing.
Having been taught of God,
You may believe:
Him whom you have adored,
You shall perceive.

CHORUS OF YOUNGER ANGELS

Jene Rosen aus den Händen
Liebend heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen

Fühlten Liebesqual die Geister;
Selbst der alte Satans Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

'Twas those roses from the hands
Of pious loving penitent women,
Helped us make the victory ours
And achieve our noble work,
To win this treasured soul as booty.
Evil cowered where we strewed them,
Devils fled as they were struck.
The specters felt not hell's own
torments,
But knew Love's agonies instead;
Even that ancient prince of devils
Himself, was riven with sharpest pain!
Rejoice! the victory is attained!

Please turn the page quietly.

MORE PERFECT ANGELS (*two companies and a single voice*)

Uns bleibt ein Erdenrest
Zu tragen peinlich
Und wär er von Asbest,

Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zweinatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

To us remains an earthly relic
We must bear with pain,
Which, though it were made of asbestos,
Is not clean.
When once the strong power of the soul
Has drawn
The Elements unto itself,
No angel can divide
The conjoint double nature
Of the ardent pair;
Eternal Love alone
Has power to part them.

THE YOUNGER ANGELS (*divided as before*)

Ich spür soeben,
Nebelnd um Felsenhöh,

Ein Geisterleben,
Regend sich in der Näh.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

Here now I seem to see,
Drift like a haze about the craggy heights,
A spirit life,
Which stirs but closely by.
Of sainted boys
I see a moving host,
Free from the press of earth,
United in a circle,
Who feast their eyes
Upon the new spring and the flowers
Of the celestial world.
As he begins to rise,
To greater, perfect gain,
Let him first find fellowship with these!

A CHOIR OF BLESSED CHILDREN

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flocken los,
Die ihn umgeben.
Schon ist er schön und gross
Von heiligem Leben.

With joy we will receive
This youth, as yet unfledged,
For thus may we achieve
Angels' society.
Loosen the silken flakes,
Which yet enshroud him;
Already he grows tall and fair,
Surrounded by this holy life.

DOCTOR MARIANUS (*in the highest, purest sphere*)

Hier ist die Aussicht frei,
Der Geist erhoben.
Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mittenin,
Im Sternenkranze,
Die Himmelskönigin.
Ich seh's am Glanze
Höchste Herrscherin der Welt!
Lass mich im blauen
Ausgespannten Himmelszelt

Here is the vision clear,
The spirit lifted.
There women's forms pass by,
Drifting into the blue,
The Fairest, in their midst,
Circled about with stars,
The very Queen of Heaven.
I know that radiance,
Supreme Empress of the world!
Grant that, beneath the blue
And far flung canopy of Heaven,

Dein Geheimnis schauen!
Bill'ge was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt.
Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

I may perceive your mystery!
Receive what moves the heart of man
Tenderly and deeply,
Which, in the sacred joy of Love,
Unto you he renders.
Nothing can subdue our courage,
If you, noble one, command us,
But our zeal is swiftly tempered,
If you speak to us of peace.

DOCTOR MARIANUS AND A CHOIR OF MEN

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure as pure is lovely,
Worthy to wear Honor's crown,
Our Queen, whom we have chosen,
And the equal of the gods.

FULL CHOIR

Dir der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zereisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefem, glattem Boden.

Has it not, Untouchable,
Ever been your way,
That, trusting, such may come to you
As have been lightly led astray.
Swept away in their own weakness,
They are hard to rescue.
Who in his own strength can break
The shackles of the fleshy lusts?
O how swiftly slips the foot
On ground both treacherous and steep!

CHORUS OF PENITENT WOMEN AND UNA POENITENTIUM

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche,
Du Ohnegleiche!

You who soar unto the heights
Of the everlasting realms,
Hear our pleading,
You, All Gracious,
O you Matchless Virgin!

MAGNA PECCATRIX

Bei der Liebe, die den Füssen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer Hohnes,
Beim Gefässe, dass so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder...

By the love, which o'er the feet
Of your Son, transfigured of God,
Shed warm tears, for soothing balm,
Faced the Pharisees' derision;
By the vial which so richly
Shed its fragrant odors round,
By the tresses which so softly
Then did dry those sacred limbs...

MULIER SAMARITANA

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen,
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren,
Bei der reinen reichen Quelle,
Die nun dorther sich ergiesset,

By the well, to which once
Abram let his flocks be led,
By the water jug which, cooling,
Was allowed to touch the Savior's lips,
By the pure, rich springing fountain
Which pours forth out of that place,

Please turn the page quietly.

Überflüssig, ewig helle,
Rings durch alle Welten fliesst…

Flooding over, clear forever,
Watering all the Universe…

MARIA AEGYPTIACA

Bei dem hochgeweihten Orte
Wo den Herrn man niederliess,
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess,
Bei der vierzigjähr'gen Busse,
Der ich treu in Wüsten blieb,
Bei dem sel'gen Scheidegrusse,
Den in Sand ich niederschrieb…

By that place, above all sacred,
Where they laid the Lord to rest,
By the Arm which from the portal,
With stern warning forced me back,
By my penance, forty years,
Suffered in the wilderness,
By the blessed farewell greeting
Which I traced upon the sand…

ALL THREE

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

You, who to grievous sinning women
Never have denied Your presence,
And to penitential merit
Raised them up, eternally,
Grant the same to this good spirit,
Who but once her creed forgot,
Who knew not that she should forfeit
Your just pardon utterly!

UNA POENITENTIUM (*once called Gretchen, making obeisance to the Virgin*)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück.

Incline, incline,
You Matchless One,
You rich in radiance,
Graciously, incline your face unto my joy.

Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

My erstwhile love,
No longer sullied
Now returns to me.

BLESSED CHILDREN (*circling ever nearer*)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

Already he has grown beyond us,
With his powerful limbs.
And the reward of faithful care
Richly he will return in kind.
We were taken early
From the living choirs;
But he has been well schooled,
And he will teach us.

GRETCHEN (UNA POENITENTIUM) (*stepping forward*)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,

So gleicht er schon der heil'gen Schar.
Sieh wie er jedem Erdenbande
Der alten Hülle sich entrafft.

Und aus ätherischem Gewande

Surrounded by the noble spirit chorus,
This newest soul has little sense of self,
But faintly he perceives the new existence,

So like is he already to the sacred throng.
See how he strips away each earthly tie,
Each last remaining vestige of his former frame.

Till he at last, clothed in celestial vestments,

Hervortritt erste Jugendkraft!
Steps forth in the first glorious strength of youth!

Vergönne mir, ihn zu belehren,
O grant that I may be allowed to teach him;

Noch blendet ihn der neue Tag.
The light of the new day confounds him still.

MATER GLORIOSA

Komm! Hebe dich zu höhern Sphären,
Come! Lift you unto loftier spheres.

Wenn er dich ahnet, folgt er nach.
If he understands you, he will follow.

CHORUS MYSTICUS

Komm! Komm!
Come! Come!

DOCTOR MARIANUS

Blicket auf,...
Look up, ...

CHORUS MYSTICUS

Komm!
Come!

DOCTOR MARIANUS

...alle reuig Zarten!
...all you contrite, tender souls!

CHORUS MYSTICUS

Komm!
Come!

DOCTOR MARIANUS

Blicket auf, auf zum Retterblick,
Look up to that redeeming visage,

Alle reuig Zarten,
All you contrite, tender souls,

Euch zu sel'gem Glück
Thankfully to be translated

Dankend umzuarten,
Unto blissful happiness.

Werde jeder bess're Sinn
May every nobler instinct be

Dir zum Dienst erbötig;
Set at your disposal;

Jungfrau, Mutter, Königin,
Virgin, Mother, Majesty,

Göttin, bleibe gnädig!
Goddess, be you ever gracious!

CHILDREN'S CHOIR

Blicket auf!
Look up!

CHORUS MYSTICUS

Blicket auf,
Look up,

Alle reuig Zarten!
All you contrite, tender souls!

Blicket auf! Blicket auf!
Look up! Look up!

Werde jeder bess're Sinn
May every nobler instinct be

Dir zum Dienst erbötig;
Set at your disposal;

Jungfrau, Mutter, Königin,
Virgin, Mother, Majesty,

Göttin, bleibe gnädig.
Goddess, be you ever gracious!

Alles Vergängliche
All things which know decay

Ist nur ein Gleichnis;
Are but vain likeness.

Das Unzulängliche
All we could not attain

Hier wird's Ereignis,
Is here achieved.

Das Unbeschreibliche,
The indescribable,

Hier ist's getan;
Here it is done,

Das Ewig Weibliche
Eternal-*Anima*

Zieht uns hinan!
Compels us on!

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com

EQUAL HOUSING LENDER

Jane Eaglen



Jane Eaglen enjoys unique success as Wagner's Isolde and Brünnhilde as well as Beethoven's Leonore, appearing frequently with the Metropolitan Opera, Seattle Opera, Teatro Liceu Barcelona, and Lyric Opera of Chicago. Other roles have included Norma, Ariadne, Senta in *Der fliegende Holländer* and Ortrud in *Lohengrin*, La Gioconda, and Donna Anna, among otheres. Concert performances have included Strauss's Four Last Songs, the final scene of Strauss's *Salome*, Wagner's Immolation Scene from *Götterdämmerung*, Verdi's Requiem, Mahler's Eighth Symphony, Verdi's *Nabucco*, Schoenberg's *Gurrelieder*, and Wagner's *Die Walküre* and *Siegfried*. Jane Eaglen has an exclusive contract with Sony Classical. Her many solo recordings include albums of scenes and arias by Wagner and Bellini, scenes and arias arias by Strauss and Mozart, Strauss's Four Last Songs and other cycles, and Italian opera arias. Her recording of Wagner's *Tannhäuser* with Barenboim for Teldec earned a Grammy for Best Complete Opera. She has recorded Mahler's Eighth Symphony with Chailly for Decca, Beethoven's Ninth Symphony with Abbado for Sony, *Tosca* and *Aida* for Chandos, *Norma* with Muti for EMI, and Medea in Opera Rara's recently reissued *Medea in Corinto*. In addition, Ms. Eaglen is featured on Sony's soundtrack for the film adaptation of Jane Austen's *Sense and Sensibility*. Future plans include complete *Ring* cycles for Lyric Opera of Chicago and Seattle Opera;

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

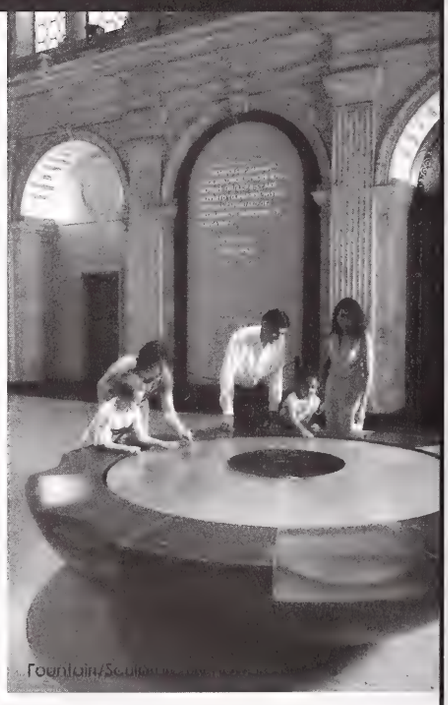
Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

Tristan und Isolde in Puerto Rico, and *Ariadne auf Naxos* for Pittsburgh Opera. In 2004 she appears in concert in Boston, Toronto, San Francisco, Seattle, Chicago, Prague, Barcelona, and other venues worldwide. Ms. Eaglen made her Boston Symphony debut in 1994 in concert performances of Wagner's *Götterdämmerung*, Act III, led by Bernard Haitink in Boston and at Tanglewood. Her most recent appearance with the orchestra was in July 2003 at Tanglewood, when she sang the Immolation Scene from *Götterdämmerung* with Jeffrey Tate on the podium.

Hei-Kyung Hong



Korean-American soprano Hei-Kyung Hong has performed in most of the world's operatic capitals in roles ranging from the Baroque to contemporary works. Her Metropolitan Opera debut in 1984 was as Servilia in *La clemenza di Tito*; she has gone on to sing nearly 200 performances there of such roles as Mozart's Ilia, Pamina, Despina, Zerlina, Susanna, and the Countess; Cleopatra in *Giulio Cesare*; Puccini's Mimì, Liù, and Lauretta; Gilda in *Rigoletto* opposite Pavarotti, Gounod's Juliette, Rosina in Corigliano's *The Ghosts of Versailles*, and Freia in *Das Rheingold*. She made her Lyric Opera of Chicago debut as Musetta, her San Francisco Opera debut as Gilda, and has appeared regularly with Canadian Opera and the opera companies of Dallas, Los Angeles, and Washington, among many others, in repertoire including Massenet's *Manon*, Tatyana in *Eugene Onegin*, Leila in *Les Pêcheurs de perles*, and Violetta in *La traviata*, which she first sang with Washington Opera to great acclaim. In Europe, she made her La Scala debut as Liù and returned this season to open that theater's newly renovated house as Mimì. She has

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

THE RITE OF SPRING

Fri. Nov 12 at Jordan Hall / Sun. Nov 14 at Sanders Theatre / 7:30 p.m.

Brahms	Two Songs for Voice, Viola and Piano, Op. 91 *Featuring Mezzo Soprano Mary Nessinger*
Dvořák	Piano Quartet in D major, Op. 23
Stravinsky	The Rite of Spring for Piano Four Hands *Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.*



BCMS
CELEBRATES the Holidays

SUITES, SONATAS, AND PARTITAS
AN AFTERNOON WITH *J.S. BACH*

Sun. Dec 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"



INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

sung Micaela, the Countess in *Figaro*, and Liù in Paris; Mimì in Vienna, Munich, and Amsterdam; and Liù in Rome. This season she makes her Covent Garden debut as Liù. In concert she has appeared with major orchestras under such conductors as Charles Dutoit, Mariss Jansons, Seiji Ozawa, André Previn, and Lorin Maazel, with whom she sang the final scene from *Daphne* for the Bayerische Rundfunk. The late conductor/composer Giuseppe Sinopoli wrote his *Lou Salome* Suite for her. She has sung at the Clinton White House in honor of the President of Korea, and she appeared in duet with Andrea Bocelli in a concert marking the tenor's North American debut. She made her Boston Symphony debut in July 1999 at Tanglewood, as a soloist in Mozart's *Great* C minor Mass, her only previous appearance with the orchestra.

Heidi Grant Murphy



Heidi Grant Murphy has appeared with many of the world's finest opera companies and symphony orchestras, notably the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, and Opera National de Paris. In concert she has been soloist with the Boston and Chicago symphony orchestras, the Cleveland and Philadelphia orchestras, the Munich Philharmonic, New York Philharmonic, and Vienna Philharmonic. During summer 2004 she performed at the Hollywood Bowl with the Los Angeles Philharmonic and Esa-Pekka Salonen and made orchestral and recital appearances at the Ravinia Festival and La Jolla Music Society's SummerFest. In September 2004 she performed the world premiere of Augusta Read Thomas's *Gathering Paradise* with the New York Philharmonic and Lorin Maazel, later performing the piece under Maazel with the Chicago Symphony Orchestra. She performs Kaija Saariaho's *Cinq Reflets de L'Amour de loin* with the Los Angeles Philharmonic and Esa-Pekka Salonen in Walt Disney Hall and appears with Andrew Litton and the Dallas Symphony Orchestra in Orff's *Carmina burana* in Dallas and New York. Other performances will include Roberto Sierra's *Beyond the Silence of Sorrow* with the New Mexico Symphony and concerts with the Saint Paul Chamber Orchestra and Germany's Sudwestrundfunk Sinfonieorchester. She sings Servilia in Mozart's *Clemenza di Tito* at the Metropolitan Opera in spring 2005. In March 2003, Koch International released "Times Like This," a recording of music theater standards. This fall Koch releases two recordings, one featuring Latin love songs and another of holiday favorites. Additional recording projects are on the Deutsche Grammophon, Arabesque, and Delos labels. Heidi Grant Murphy made her Boston Symphony debut in February 1991 as a soloist in Mozart's *Great* C minor Mass.

Stephanie Blythe



Stephanie Blythe has appeared at the Metropolitan Opera, the Royal Opera House, Covent Garden; the Paris Opera, Seattle Opera, and Santa Fe Opera. Her repertoire includes title roles in *Carmen* and *La Grande Duchesse*; Baba the Turk in *The Rake's Progress*, Jocasta in *Oedipus Rex*, Cornelia in *Giulio Cesare*, Mère Marie in *Dialogues des Carmélites*, Mistress Quickly in *Falstaff*, Ino/Juno in *Semele*, Isabella in *L'Italiana in Algeri*, Fricka in *Das Rheingold* and *Die Walküre*, and Malcolm in *La donna del lago*. In concert she has performed with the New York Philharmonic, Orchestra of the Age of Enlightenment, Ensemble Orchestre de Paris, Los Angeles Philharmonic, San Francisco Symphony, Boston Symphony Orchestra, Philadelphia Orchestra, Orchestra of St. Luke's, Minnesota Orchestra, and Atlanta Symphony. In recital she has been presented with her collaborative partner, Warren Jones, by Lincoln Center in Alice Tully Hall, the Vocal Arts Society, the Supreme Court in Washington, D.C., the 92nd Street Y in New York, the Cleveland Art Song Festival, and the Philadelphia Chamber Music Society. She works frequently with many of the world's finest conductors, including Yves Abel, James Conlon, Charles Dutoit, Mark Elder, James Levine, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Esa-Pekka Salonen, Patrick Summers, and Michael Tilson Thomas. Ms. Blythe's 2004-05 season plans include Eduige in

INVESTMENT
PROFESSIONALS

RICHARD E. YOUNG
PRESIDENT
M. LYNN BRENNAN
PETER P. BROWN
PAMELA B. CHANG
THOMAS N. DARNEY
PAUL R. DAVIS
JOHN H. DAMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

MEYER & MEYER
ARCHITECTURE AND INTERIORS
BOSTON

617 266-0555
LEED® Accredited
www.meyerandmeyerarchitects.com



Rodelinda at the Metropolitan Opera and the title roles of *Giulio Cesare* at Opera Colorado and *Mignon* at Carnegie Hall. An alumnus of the Tanglewood Music Center, Ms. Blythe was a member of the Metropolitan Opera Lindemann Young Artists Program and is a recipient of the Richard Tucker Award. She made her Boston Symphony debut in a 1998 Tanglewood performance of Beethoven's Ninth Symphony, returning to Tanglewood for the Beethoven Ninth again in August 2003.

Yvonne Naef



Mezzo-soprano Yvonne Naef has been consistently acclaimed since her debut as Azucena in a new production of Verdi's *Il trovatore* at the Royal Opera House, Covent Garden. In March 2004, with James Levine conducting, she made her Metropolitan Opera debut singing Fricka in *Das Rheingold* and *Die Walküre* and Waltraute in *Götterdämmerung*. A regular guest on the world's foremost operatic and concert stages, she has appeared with Zurich Opera for *Un ballo in maschera* and *Khovanshchina*; Hamburg State Opera in *Boris Godunov*, Berio's *La vera storia*, *Il trovatore*, and *Carmen*; at the Salzburg Festival in *Les Troyens* and *Don Carlo*; at Belgium's Théâtre de la Monnaie in *Oedipus Rex*, the Bayreuth Festival in Wagner's *Ring*, La Scala in *Les Contes d'Hoffmann*, the Vienna State Opera in *Tannhäuser* and *Don Carlo*, Deutsche Oper Berlin in *Aida* and *Il trovatore*, and Monte Carlo Opera in *Anna Bolena*. Other engagements include new productions of *Tristan und Isolde* with the Opéra National de Paris, Dukas's *Ariane et Barbe-Bleue* with Zurich Opera, her return to the Metropolitan Opera for *Die Walküre* and *Aida*, *Das Rheingold* in concert with Sir Simon Rattle in London, and concert performances in Paris, Zurich, Hamburg, Vienna, and New York. Ms. Naef has worked with such conductors as James Levine, Christian Thielemann, Lorin Maazel, Rafael Frühbeck de Burgos, Franz Welser-Möst, Valery Gergiev, Sir Roger Norrington, Christoph Eschen-

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

THE BOSTON CONSERVATORY



COME SEE

New Music Festival

Enjoy music by 20th century composers,
from Dmitri Shostakovich to Benjamin Britten,
to the Conservatory's own Andy Vores.

NOVEMBER 3–7

| Call the box office for tickets: 617-912-9222 |

MORE THAN
MUSIC
DANCE
THEATER

bach, and Jeffrey Tate. A native of Switzerland, she made her stage debut in Rossini's *Cenerentola*. In the early years of her career, she was a member of the opera companies of St. Gallen/Switzerland and Wiesbaden/Germany. Prior to her Boston and New York appearances in Mahler's Eighth Symphony, Yvonne Naef's only previous Boston Symphony appearance was in a 2003 Tanglewood performance of Verdi's Requiem.

Ben Heppner



A native of British Columbia, Ben Heppner performs frequently with the Metropolitan Opera, Royal Opera at Covent Garden, Vienna State Opera, Opéra National de Paris, and Lyric Opera of Chicago, as well as with all of the world's leading orchestras and in the most prestigious recital venues. He has recorded for every internationally renowned record label, recently becoming an exclusive Deutsche Grammophon artist. CDs for that label include "Airs Français" and a disc of Tosti songs entitled "Ideale." Deutsche Grammophon DVDs include Metropolitan Opera performances as Florestan in *Fidelio* and Tristan in *Tristan und Isolde*. In 2003-04, Mr. Heppner sang several solo concerts featuring songs of Tosti in Europe, Canada, and the United States, as well as performances of *Tristan und Isolde* at the Metropolitan Opera, *Die Meistersinger* with Paris Opera, *Peter Grimes* at Covent Garden, and *Lohengrin* with the Bavarian State Opera. Other recent career highlights included Aeneas in a new Met production of *Les Troyens*, his Berlin State Opera debut in *Tristan und Isolde*, concert performances of *Fidelio* with James Levine and the Munich Philharmonic, and *Les Troyens* with the London Symphony Orchestra at the BBC Proms. He has also appeared at San Francisco Opera, La Scala, the Teatro Colón, and the Bolshoi Theatre, among many others. Other roles include Peter Grimes, Bolcom's McTeague, Huon in *Oberon*, Canio in *Pagliacci*, and the title role in Dvořák's *Dmitri*. His orchestral repertoire includes works by Mahler, Schoenberg, Kodály, Britten, and Verdi, in appearances with the major orchestras and conductors on both sides of the

When you choose Derby and Company you work with Mark, Jon and Burt Derby.

When you choose us, we listen to you and we work with you to design an investment program that meets your unique needs.

And because it's our company, we value the relationships we build with the individuals and families who trust us to preserve, manage and grow their wealth.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033

www.derbyandcompany.com

Atlantic. His award-winning discography includes numerous solo discs, and complete opera recordings of *Lohengrin*, *Die Meistersinger von Nürnberg*, *Rusalka*, *Der fliegende Holländer*, *Ariadne auf Naxos*, among others. Ben Heppner made his Boston Symphony debut under James Levine in November 1994 in Mahler's *Das Lied von der Erde*, which he performed again with the orchestra in the fall of 1998 under Seiji Ozawa's direction in Boston and New York.

Eike Wilm Schulte



Born in Germany, Eike Wilm Schulte began his international career in 1988 at the Bayreuth Festival. Since then, he has appeared in most of the world's great opera houses and concert halls, in Berlin, Munich, Hamburg, Dresden, Vienna, Salzburg, Geneva, Zurich, Paris, Brussels, Amsterdam, Barcelona, Madrid, London, Edinburgh, Milan, Rome, Florence, New York, Chicago, Philadelphia, Cleveland, San Francisco, and Tokyo. Mr. Schulte's opera repertoire includes the roles of Wagner's Beckmesser, Amfortas, Klingsor, Kurwenal, the Heerrufer, Günther, and Wolfram, as well as Pizarro, the Musiklehrer, Faninal, Germont, and Alidoro. Recent opera engagements include Beckmesser in London, Paris, New York, Munich, Vienna, and Berlin; Klingsor in Salzburg, Lucerne, and Edinburgh; Amfortas in Berlin and Leipzig; the Heerrufer in Berlin; Faninal in Munich and London; Pizarro in Berlin, Milan, and Dresden; Alidoro in San Francisco, Munich, and Dresden; Germont in Vienna, and Klingsor in Cleveland. Forthcoming opera engagements include Beckmesser in Toulouse and on tour in Japan; Klingsor in Leipzig; the Heerrufer in New York; Pizarro in Geneva, Leipzig, and New York, and the Geisterbote in Munich and Madrid. Mr. Schulte is also in constant demand as a concert singer, primarily for such works as Haydn's *Creation*, Brahms's *German Requiem*, Orff's *Carmina burana*, Beethoven's Ninth Symphony and *Missa Solemnis*, Mahler's Eighth Symphony and *Lieder eines fahrenden Gesellen*, Mendelssohn's *Elijah*, Schumann's *Faust Scenes*, Act II of Wagner's *Parsifal*, and Schoenberg's *Gurrelieder*. He has sung with many great orchestras and conductors, among them Abbado, Barenboim, Frühbeck de Burgos, Dohnányi, Levine, Mehta, Muti, Ozawa, Sawallisch, Sinopoli, and Thielemann. Mr. Schulte makes his Boston Symphony debut with this season's Boston and New York performances of Mahler's Symphony No. 8.

Keys To Your Soul

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com



Joy Kant Fine Art

a contemporary gallery in a traditional setting

is pleased to announce the representation of

ANDREI PETROV

New York artist featured on NBC's *The Apprentice*

Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617-581-6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

Symphony Shopping

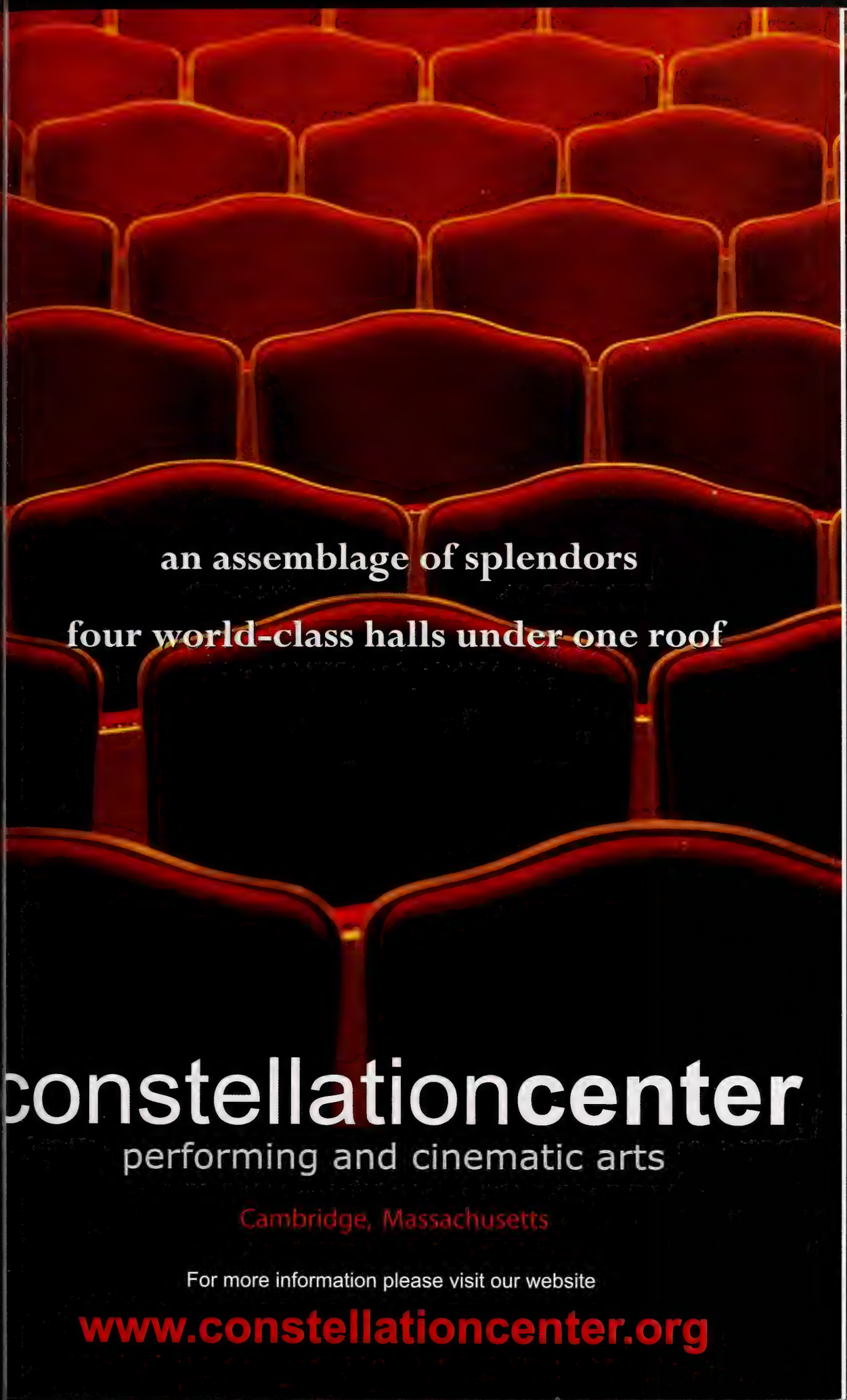


Symphony Shop

BOSTON SYMPHONY ORCHESTRA

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; from one hour
before each concert through intermission, and
for up to thirty minutes after each BSO concert.


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.










P|E|M

Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

John Relyea



Winner of the 2003 Richard Tucker Award, John Relyea has established himself as one of today's finest bass-baritones. Since his debut as an Adler Fellow at San Francisco Opera, he has appeared at the Metropolitan Opera; the Royal Opera House, Covent Garden; the Paris Opera, and Munich State Opera. His roles include Figaro in *Le nozze di Figaro*, Raimondo, the Night Watchman in *Die Meistersinger*, Don Basilio in *Il barbiere di Siviglia*, Colline in *La bohème*, Cadmus/Somnus in *Semele*, Alidoro in *La Cenerentola*, and Escamillo in *Carmen*. In concert he has appeared with the New York Philharmonic; the Boston, Pittsburgh, San Francisco, and Montreal symphony orchestras, the Cleveland, Philadelphia, and Minnesota orchestras, the Israel Philharmonic, the Berlin Philharmonic, the London Symphony Orchestra, and the Philharmonia Orchestra. He has also appeared at the Salzburg, Edinburgh, and Lucerne festivals and the BBC Proms. In recital, Mr. Relyea has been presented at Carnegie Hall's Weill Hall in New York, the Wigmore Hall in London, the Edinburgh Festival, and in the Ann Arbor and Chicago University series. Mr. Relyea has worked with such conductors as Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, Mariss Jansons, James Levine, Sir Charles Mackerras, Sir Neville Marriner, Zubin Mehta, Sir Roger Norrington, Seiji Ozawa, Antonio Pappano, Sir Simon Rattle, Donald Runnicles, and Wolfgang Sawallisch. This season's plans include Metropolitan Opera appearances in *Le nozze di Figaro* and as Garibaldo in *Rodelinda*, Seattle Opera appearances as the Four Villains in *Les Contes d'Hoffmann*, concerts with the Montreal Symphony Orchestra, and a concert performance of *Mignon* with the Opera Orchestra of New York. John Relyea made his Boston Symphony debut in a 1999 Tanglewood performance of Mozart's *Great* C minor Mass. His most recent BSO appearances were as soloist in Mozart's Requiem in January 2002 and in the Verdi Requiem at Tanglewood in August 2003

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa (including Mahler's Eighth Symphony) and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has

prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

The American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director



The American Boychoir is made up of boys in grades 5 through 8 who come from around the country to pursue a rigorous academic and musical curriculum at the American Boychoir School, the only non-sectarian boys' choir school in the country. Founded in Columbus, Ohio, in 1937, the American Boychoir has been located in Princeton, New Jersey, since 1950. In addition to its concert performances, the Choir has appeared many times on radio and television, including the award-winning documentary "Journey of Butterfly" for PBS, featuring Cantor Charles Davidson's *I Never Saw Another Butterfly*, composed specifically for the Boychoir and based on poetry written by children imprisoned in the Nazi ghetto at Terezín. The Boychoir's large discography also includes Benjamin Britten's *A Ceremony of Carols*, "American Songfest," and "Lullaby" on the group's own label, Albemarle Records, and a live recording of Benjamin Britten's *War Requiem* with Kurt Masur and the New York Philharmonic. The American Boychoir made its Boston Symphony debut as the Columbus Boychoir in the American premiere of Britten's *War Requiem* under Erich Leinsdorf at Tanglewood in July 1963. Its first BSO appearances as the American Boychoir were in December 1990, in Tchaikovsky's *The Nutcracker*, which it also recorded with the orchestra.

A native of Spain, Fernando Malvar-Ruiz was appointed Litton-Lodal Music Director of the American Boychoir in September 2004, following four years as the Choir's associate music director. He directed the Columbus (OH) Youth Choir, the Central Illinois Children's Choir, and choirs in Spain and Hungary and taught choral music at Parkland College, where he conducted the school's Chamber Singers. Besides various regional credits in Pennsylvania, Mississippi, and Indiana, he has conducted the Honor Children's Choir at the annual Eastern Division American Choral Directors Association (ACDA) Convention in Boston and the Children's Honor Choir at the national convention of the Organization of American Kodály Educators (OAKE) in Minneapolis. He has been a featured lecturer at conventions of ACDA's regional division and was a guest conductor of the Children's Bach Festival in Hoboken, New Jersey. For the past eight summers, he has been an instructor in the master's program at the Kodàly Summer Institute at Capital University in Columbus, Ohio, where he teaches conducting and musicianship.

The American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director

Jameson Betts, IA
Roy Bhame, NJ
Christopher Bliziotis, NJ
Devin Bostick, NJ
Morgan Bothwell, NH
Alec Carvlin, NJ
Daniel Chen, NJ
Lawson Daves, MS
Aaron Davis, SC
Ryan Duncan, WV
Kian Fan, MD
Seamus Fish, PA
Trevor Forsyth, TX
Christopher Gaitan, FL
Cedar Georgevich, VT
Juan Carlos Hernandez, NJ
Patrick Keeler, SC
Samuel Lambert, SC
Eric Lee-Schalow, NJ
Vincent Lohmann, Geneva, Switzerland
John MacKinnon Jr., NJ
John Mars, NY
Jordan Morris, NJ
Jorge Movilla, Colombia
Kazunari Nakamura, VA
Yoyul Paek, NJ
Matthew Payor, NJ
Christopher Prewitt, NJ
Ricardo Regalado, NJ
Ryan Ricarte, NJ
Luther Rhinehart, PA
Christian Roseboro, NC
Cristian Scott, FL
Nivedhan Singh, NJ
Robert Skolsky, NJ
Grey Spencer, AL
Aaron Trebing, NJ
Clifford Weekes, NJ
David White, NJ
William Yorath, IL

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Elise Ackermann
Carol Amaya
Meredith Malone Armbrust
Sarah J. Bartolome
Myfanwy Callahan
Jenifer Lynn Cameron
Anna Carr
Catherine C. Cave
Emily Anderson Chinian
Lorenzee Cole
Abigail Cordell
Sarah Dorfman Daniello
Christine Pacheco Duquette
Stefanie J. Gallegos
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Laura C. Grande
Amanda Hammond-South
Kathy Ho
Emily Jaworski
Kendra Kachadoorian
Carrie Kenney
Nancy Kurtz
Charlotte Landrum
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Dunja Pechstein
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman
Patricia J. Stewart
Joy Tappen
Donna R. Westervelt

Mezzo-Sopranos
Maisy Bennett
Betty B. Blume
Betsy B. Bobo
Lauren A. Boice
Janet L. Buecker
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Ethel Crawford
Lauren Cree
Diane Droste
Katherine Barrett Foley
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Erin Graham
Rachel Hallenbeck
Jessica Hao
Yuko Hori
Evelyn Eshleman Kern
Stephanie M. Kluter
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Antonia R. Nedder
Fumiko Ohara
Roslyn Pedlar
Catherine Playoust
Barbara M. Puder
Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
Brad W. Amidon
Brian Anderson
John C. Barr
David P. Bergers
Ed Boyer
Victor Calcaterra
Stephen Chrzan
Andrew Crain
Tom Dinger
Ron Efromson
Leon Grande
J. Stephen Groff
Mark H. Haddad
David M. Halloran
John W. Hickman
Stanley Hudson
James R. Kauffman
Thom Kenney
Kwan H. Lee
Manny Lim
Henry Lussier
John Vincent MacInnis
Mark Mulligan
David Norris
Aaron Olson
Dwight E. Porter
Peter Pulsifer
David Raish
Brian R. Robinson
Paul Rolanti
Blake Siskavich
Peter L. Smith
Stephen E. Smith
Don P. Sturdy
Marc Velez
Stratton P. Vitikos
Kurt Walker
Matthew Wang

Basses
Peter T. Anderson
Daniel E. Brooks
Paulo C. Carminati
Kirk Chao
Matthew E. Crawford
Joel Evans
Peter Fricke
Matt Giamporcaro
Mark Gianino
Jim Gordon
Robert J. Henry
Marc J. Kaufman
David Kilroy
Youngmoo Kim
William Koffel
Bruce Kozuma
Timothy Lanagan
Orville Y. Lim
David K. Lones
David B. MacGregor
James Mangan
Stephen H. Owades
Donald R. Peck
David Perkins
Daniel Perry
Peter Rothstein
Vladimir Roudenko
Robert Saley
Gregory Sands
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender
Matthew Wright

Felicia A. Burrey, Chorus Manager
Anna Stowe, Assistant Chorus Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Livia Racz, German Language Coach



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (617) 638-9269.

Anonymous (12)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. and Mrs. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment for the Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
UBS
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for.

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - Augus*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts and individuals who made restricted annual gifts of $10,000 or more between September 1, 2003, and September 15, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Estate of Susan Morse Hilles
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$500,000–$999,999

Kate and Al Merck

$250,000–$499,999

Anonymous (1)
Mr. John Hitchcock
The Messinger Family

$100,000–$249,999

Anonymous (1)
Dorothy and David Arnold
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Pierre de Beaumont
Estate of Alma Grew
Estate of Janet M. Halvorson
Mr. William R. Hearst III
Estates of Dr. Nelson and
Mrs. Grace Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
Estate of Clarita Heath Bright
Estate of Robert W. Stewart

Continued on page 73

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

You'll give it a standing ovation.

HOTEL COMMONWEALTH

Reservations 617.933.5000 | www.hotelcommonwealth.com

$25,000–$49,999

Anonymous (3)
Estate of Lillian G. Abrams
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Estate of Frances Fahnestock
Estates of Harold K. Gross and Evelyn F. Gross
Estate of George F. and Elsie Hodder
Estate of David R. Pokross
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood Charity Fund

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Elizabeth Taylor Fessenden Foundation

$10,000–$14,999

Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Estate of Priscilla M. Holman
Miss Victoria Kokoras
Mrs. Patricia B. McLeod
Renee Rapaporte
Estate of Dorothy F. Rowell
Estate of Charlotte S. Schwartz
Hinda L. Shuman
Mr. Norman Y. Stein
Mr. and Mrs. Orlando N. Tobia

BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC² where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM...

Thursday, October 28, at 8
Friday, October 29, at 1:30
Saturday, October 30, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

JAMES LEVINE conducting

LIGETI — *Lontano* (1967)

MOZART — Symphony No. 38 in C, K.504, *Prague*

Adagio – Allegro
Andante
Finale: Presto

INTERMISSION

SCHOENBERG — Five Pieces for Orchestra, Opus 16

Vorgefühle [Premonitions]
Vergangenes [The Past]
Sommermorgen an einem See (Farben)
[Summer Morning by a Lake (Colors)]
Peripetia
Das obligate Rezitative
[The Obbligato Recitative]

STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

In the first of several orchestra-only programs this year highlighting the virtuosity of the Boston Symphony Orchestra, James Levine conducts two of the 20th century's most influential works—Stravinsky's promethean ballet *The Rite of Spring* and Schoenberg's Five Pieces for Orchestra, a fascinating, Debussy-influenced study in mood and new orchestral combinations. Opening the program is György Ligeti's eleven-minute *Lontano* (1967), which offers a constantly shifting palette of instrumental colors. Also on the program is Mozart's *Prague* Symphony, one of that composer's most elegant symphonies, written in 1786 for the city that so readily embraced his opera *The Marriage of Figaro*.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—October 28, 8-10:15
Friday 'B'—October 29, 1:30-3:45
Saturday 'B'—October 30, 8-10:15

JAMES LEVINE conducting

LIGETI	*Lontano*
MOZART	Symphony No. 38, *Prague*
SCHOENBERG	Five Pieces for Orchestra
STRAVINSKY	*Le Sacre du printemps*

Thursday 'C'—November 4, 8-10:05
Saturday 'B'—November 6, 8-10:05

JAMES LEVINE conducting
KARITA MATTILA, soprano
JOHN FERRILLO, oboe

STRAUSS	Concerto for Oboe and Small Orchestra
STRAUSS	Final scene from *Salome*
SCHUBERT	Symphony in C, D.944, *The Great*

Thursday, November 11, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—November 11, 8-10:15
Friday Evening—November 12, 8-10:15
Saturday 'A'—November 13, 8-10:15

JAMES LEVINE conducting

CARTER	*Micomicón*
CARTER	*Symphonia: Sum fluxae pretium spei*
BEETHOVEN	Symphony No. 3, *Eroica*

James Levine Series –
Sunday, November 14,
at 3 p.m. in Symphony Hall

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, piano

MOZART	Quintet in E-flat for piano and winds, K.452
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Friday 'B'—November 26, 1:30-3:40
Saturday 'B'—November 27, 8-10:10
Tuesday 'B'—November 30, 8-10:10

JAMES LEVINE conducting
LYNN HARRELL, cello

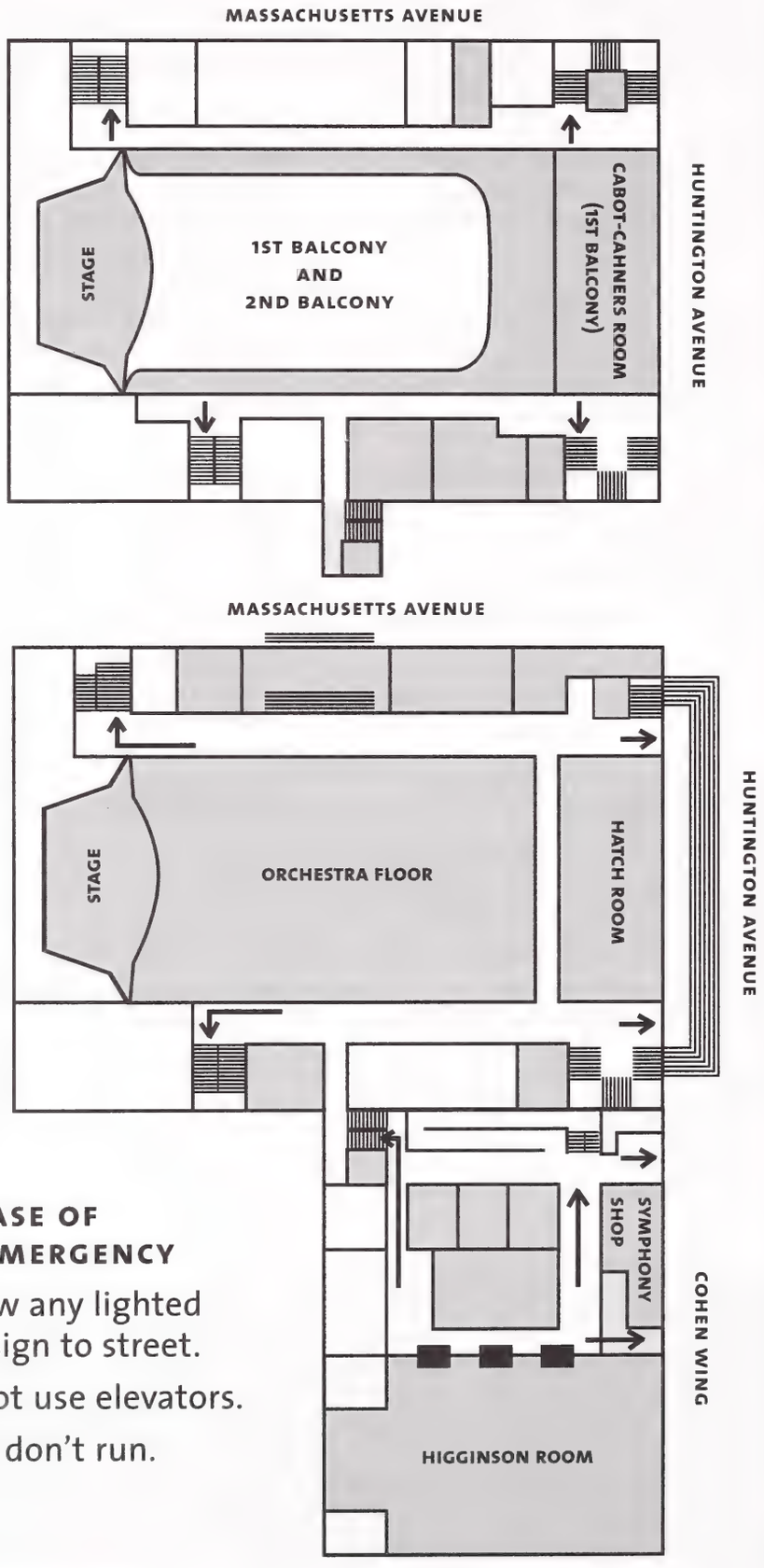
SCHUMANN	*Manfred* Overture
LUTOSŁAWSKI	Concerto for Cello and Orchestra
LIGETI	Concerto for Cello and Orchestra
DVOŘÁK	Symphony No. 7

Programs and artists subject to change.

MCC
massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417
Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA & JAMES LEVINE





JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000.

Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



McLEAN HOSPITAL 1811

VE RI TAS

The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
A Brief History of Symphony Hall 11
BSO Music Director James Levine 13
James Levine — A Chronology 17
The Boston Symphony Orchestra 20
This Week's Boston Symphony Orchestra Program 22
From the Music Director 24
Future Programs 68
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Michael Steinberg, former BSO Director of Publications, and then annotator for the San Francisco Symphony and New York Philharmonic.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

James Levine and the Boston Symphony Chamber Players Sunday, November 14, at 3 p.m. at Symphony Hall

BSO Music Director James Levine joins the Boston Symphony Chamber Players for a special concert in Symphony Hall on Sunday, November 14, at 3 p.m. Mr. Levine appears as pianist with the Chamber Players in Mozart's Quintet in E-flat for piano and strings, K.452, and in Schubert's Quintet in A for piano and strings, D.667, *Trout*, on a program also to include Henri Dutilleux's *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion. Single tickets priced from $29 to $105 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are on sale only at the Symphony Hall box office. A Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will take place at 2 p.m. in Symphony Hall prior to the concert.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie, and there will be an organ-accompanied sing-along with the Tanglewood Festival Chorus led by its conductor John Oliver. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Sym-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.



Caring FOR LIFE

Life Care Center
of Attleboro
508-222-4182

Life Care Center
of Auburn
508-832-4800

Cherry Hill Manor
Nursing and
Rehabilitation
Center
401-231-3102

Evergreen House
Health Center
401-438-3250

Life Care Center
of Merrimack Valley
978-667-2166

Life Care Center
of Nashoba Valley
978-486-3512

Life Care Center
of the North Shore
781-592-9667

Life Care Center
of Plymouth
508-747-9800

Life Care Center
of Raynham
508-821-5700

Life Care Center
of the South Shore
781-545-1370

Life Care Center
of Stoneham
781-662-2545

Life Care
Center
of Acton
978-263-9101

The Oaks
Nursing Center
508-998-7807

Life Care Center
of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center
of Wilbraham
413-596-3111

Life Care at Home,
Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

phony Hall throughout the day and staff an Instrument Petting Zoo for children. The 2004 Symphony Hall Open House is sponsored by UBS.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Already this season, the organ has been featured in the BSO performances of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as BSO Music Director. It will also be featured in the season-closing performances of Respighi's *Pines of Rome* and *Fountains of Rome* under Rafael Frühbeck de Burgos next May, and will be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Elliott Carter's Orchestral Music: A Conference at Harvard, Tuesday, November 9

In conjunction with the BSO's upcoming performances of Elliott Carter's *Symphonia* and *Micomicón* under Music Director James Levine on November 11, 12, and 13, the Harvard University Department of Music, the Minda de Gunzburg Center for European Studies at Harvard, and the BSO will honor the 95-year-old composer by holding a conference entitled "Elliott Carter's Orchestral Music," to take place at the Minda de Gunzburg Center for European Studies in Cambridge on Tuesday, November 9, 2004. The day will feature presentations by prominent scholars on "Poetry, Drama, and Tradition in the Music of Elliott Carter" (2 p.m.-4:30 p.m.), a panel discussion to include the presenters —Daniel Albright, David Schiff, and Anne Shreffler—as well as such guest experts as John Link and Charles Rosen (5 p.m.-6 p.m.), and a screening of "A Labyrinth of Time," a documentary film on the composer by Frank Scheffer (7 p.m.-9 p.m.). Admission is free and open to the public. The Minda da Gunzberg Center for European Studies is located on 27 Kirkland Street in Cambridge. For more information please visit www.bso.org.

In Appreciation Thursday, October 28, 2004

The anonymous donors who have underwritten the Thursday-night concert join with our audience in welcoming James Levine to the BSO podium and look forward to the most wonderful music-making anywhere in the world.

The Judith and Richard Wurtman Concert, Saturday, October 30, 2004

BSO Overseer Dr. Richard Wurtman is the Cecil H. Green Distinguished Professor of Neurosciences at MIT and Director of MIT's Clinical Research Center. His wife, Dr. Judith Wurtman, is a research scientist at the MIT Clinical Research Center and Founder-Director of the ADARA Weight Management Center. Dick was born in Philadelphia and moved to Boston to attend Harvard Medical School, at which time he became a subscriber of the BSO. His mother was a piano teacher and music lover who encouraged him to attend Philadelphia Orchestra concerts when he was in grade school. Judy and Dick met when she, a Massachusetts native and then Wellesley student, and he were conducting summer research at Harvard. They married one year later and have two children. In recognition of the Wurtmans' generous support of the annual fund, the Boston Symphony Orchestra is pleased to name the concert of October 30, 2004, in their honor.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, former BSO Director of Publications Michael Steinberg discusses Ligeti, Mozart, Schoenberg, and Stravinsky. In the weeks ahead, scholar/teacher Elizabeth Seitz discusses Strauss and Schubert (November 4-6), BSO Publications Associate Robert Kirzinger discusses Carter and Beethoven (November 11-13), Hugh Macdonald of Washington University in St. Louis discusses Schumann, Lutosławski, Ligeti, and Dvořák (November 26-30), and BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (December 2-4).

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Maine Seacoast/New Hampshire area, Marblehead/Swampscott, Wellesley, western New Hampshire, North Hampton and Peterborough in

New Hampshire, and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the Patron Service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TDD/TTY 617-638-9289). Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any messages left at other times.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —scheduled for November 19, January 7, January 28, March 4, April 1, and April 8—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Coldwell Banker Previews International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

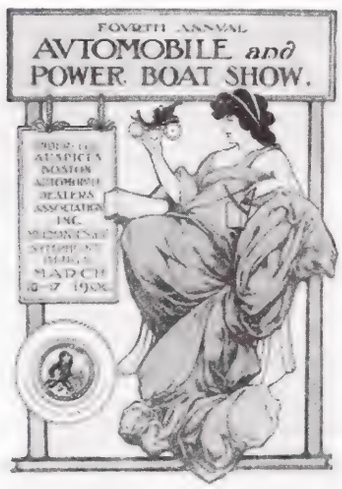


Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brings the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



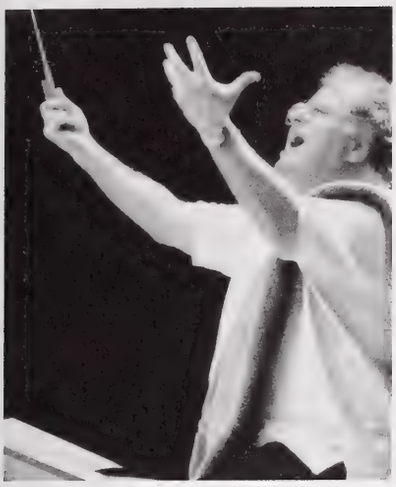
From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE



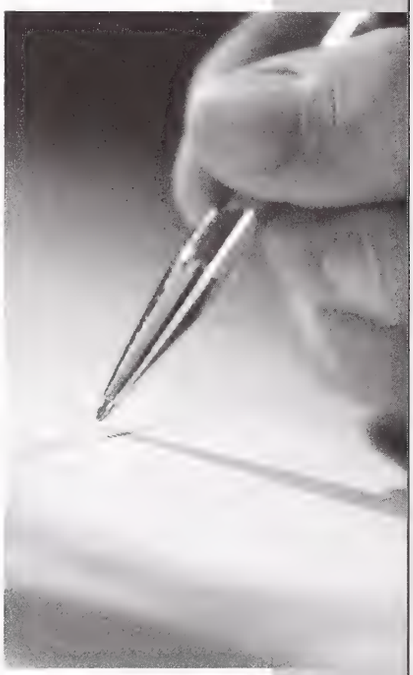
Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com

EQUAL HOUSING LENDER

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



"Music making like this is enough to send the listener home exhilarated."

Boston Artists Ensemble 2004/05

24TH SEASON

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch **(Boston Premiere)**	
Beethoven — E-flat Trio, Opus 70, No. 2	

SUBSCRIBE NOW **call 617.964.6553**

To download an order form and for more information
www.BostonArtistsEnsemble.org



Jonathan Miller, Artistic Director


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO

1910·1939

SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

James Levine — A Chronology



Jean Shebless

The six-year-old James Levine practicing, 1949

1943
Born June 23 in Cincinnati, Ohio

1947
Began piano study

1953
Debut as piano soloist with the Cincinnati Symphony Orchestra

1956
Marlboro Music Festival

1957-1970
Aspen Music Festival and School

1961-1964
The Juilliard School

1964-1970
Assistant Conductor of the Cleveland Orchestra

1966-1972
Founder and Music Director of the University Circle Orchestra at the Cleveland Institute of Music

1967-1969
Music Director of the Meadowbrook Orchestra



Cincinnati Enquirer

Showing his parents his model set for Rossini's "Il barbiere di Siviglia," 1954

Peter Hastings, Cleveland Orchestra Archives



James Levine rehearsing with the Cleveland Orchestra, c.1968

Hastings-Willinger & Associates



James Levine conducting the University Circle Orchestra, Cleveland Institute of Music, c.1970

1970
Welsh National Opera and San Francisco Opera debuts

1971
Chicago Symphony, Ravinia Festival, and Metropolitan Opera debuts

1972
Boston Symphony Orchestra debuts in Symphony Hall and at Tanglewood

1973-1976
Principal Conductor of the Metropolitan Opera

1973-1993
Music Director of the Ravinia Festival

1974-1978
Music Director of the Cincinnati May Festival

1975-1993
Salzburg Festival

1976
Vienna Philharmonic debut

1976-1986; 2004-
Music Director of the Metropolitan Opera

1977
Inaugurated "Live From the Met" series for PBS

1978
Berlin Philharmonic debut



Cleveland Orchestra Archives

Conductor George Szell (second from left) with his Cleveland Orchestra associates Stephen Portman, Michael Charry, and James Levine, 1966

1980
Founded Metropolitan Opera's Young Artist Development Program

1980
First recipient of Manhattan Cultural Award, presented by Mayor of New York

1982-1998
Bayreuth Festival

1983
Time cover story

1984
Musical America's "Musician of the Year"

1986-2004
Artistic Director of the Metropolitan Opera

1996
25th Anniversary Gala at the Met (eight-hour live telecast on PBS)

1996-2000
Three Tenors World Tour

1997
Recipient of the National Medal of Arts, presented by President Clinton

1997
Munich Philharmonic Orchestra debut

1999-
Verbier Festival

1999-2004
Chief Conductor of the Munich Philharmonic

2000
Disney's *Fantasia 2000* with the Chicago Symphony

2000-2004
Music Director of the UBS Verbier Festival Orchestra

2002
Kennedy Center Honors

2004-
Music Director of the Boston Symphony Orchestra



Whitestone Photo

James Levine rehearsing with the Boston Symphony Orchestra for his first Tanglewood appearance, July 1972



Steve J. Sherman

James Levine recording Verdi's "Il trovatore" with the Metropolitan Opera Orchestra, baritone Vladimir Chernov, and soprano Aprile Millo at the Manhattan Center in New York City, May 1991



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig°
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Thursday, October 28, at 8
Friday, October 29, at 1:30
Saturday, October 30, at 8

THE JUDITH AND RICHARD WURTMAN CONCERT

JAMES LEVINE conducting

LIGETI	*Lontano* (1967)
MOZART	Symphony No. 38 in C, K.504, *Prague* Adagio – Allegro Andante Finale: Presto

INTERMISSION

SCHOENBERG	Five Pieces for Orchestra, Opus 16 Vorgefühle [Premonitions] Vergangenes [The Past] Sommermorgen an einem See (Farben) [Summer Morning by a Lake (Colors)] Peripetia Das obligate Rezitative [The Obbligato Recitative]

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

The Thursday-night concert is supported by a generous gift from an appreciative BSO Trustee and his spouse.

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 10:15 and the afternoon concert about 3:45.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

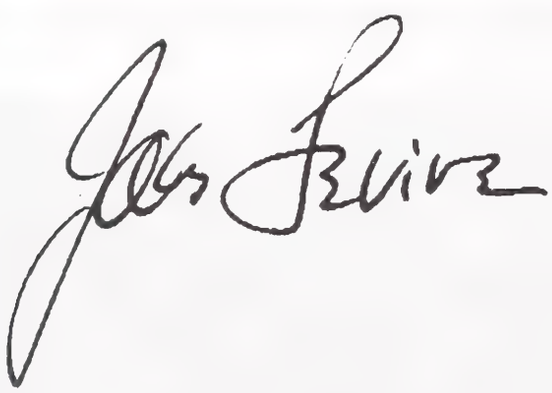
IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.



From the Music Director

Ligeti's *Lontano*, a work from 1967 for very large orchestra by one of today's most important living composers—and a work new to the BSO repertoire—opens this program, which ends with music by two great past masters. Ligeti's style is strongly influenced by the approach to orchestral color and harmony heard in Schoenberg's Five Pieces for Orchestra, particularly the third piece, *Farben*. Schoenberg's Five Pieces and Stravinsky's *Le Sacre du printemps* were still considered somewhat novel even when I first began conducting them. Now they're recognized as 20th-century classics with which audiences and orchestra members have considerable familiarity. And while Schoenberg's Opus 16 and Stravinsky's *Rite* represent two very different directions taken by composers early in the 20th century, the approaches and styles of these two composers will intersect in different ways as the century proceeds. For example, much as Schoenberg took inspiration from Beethoven and Brahms, one hears Stravinsky taking inspiration from Schoenberg and his students in such late Stravinsky works as the *Requiem Canticles*, the *Movements* for Piano and Orchestra, and *Aldous Huxley in Memoriam*. (The connectedness of Schoenberg's music to Beethoven is something I particularly look forward to exploring in future programs.)

And why Mozart? Quite simply, I can never get enough Mozart, and the *Prague* is one of my favorite pieces. And just as Ligeti's *Lontano* and Stravinsky's *Le Sacre* were among the hugest conceptions of their own day, Mozart's symphonies, especially when all of the repeats written into the score are observed, represent the largest purely orchestral works of their time.



György Ligeti
Lontano for string orchestra



György Sándor Ligeti was born in Dicsõszentmárton (now Tîrnäveni), Transylvania, Romania, on May 28, 1923, and later moved to Budapest for study. He fled Hungary in 1956 and has since lived primarily in Hamburg, Germany, recently dividing his time between Hamburg and Vienna. He wrote Lontano *(Italian for "distant") in 1967 for Ernst Bour and the Southwest German Radio Symphony Orchestra Baden-Baden, who gave the premiere during the Donaueschinger Musiktage on October 22, 1967. The score is dedicated to Bour and the orchestra. The Los Angeles Philharmonic Orchestra, Zubin Mehta conducting, gave the United States premiere, which took place on October 29, 1970, in New York City. These are the first performances by the Boston Symphony Orchestra.* Lontano *is scored for a very large orchestra including four flutes (second and third doubling piccolo, fourth doubling alto flute), four oboes (fourth doubling English horn), four clarinets (first in A; the rest in B-flat; third doubling bass clarinet, fourth doubling contrabass clarinet), three bassoons, contrabassoon, four horns, three trumpets, three trombones (third as tenor-bass), contrabass tuba, and a large string section.* Lontano *is about twelve minutes long.*

Apparitions (1958/59), Ligeti's first orchestral work of impact, was in fact the recomposition of a work, now lost, for large orchestra that Ligeti had completed in Hungary, *Víziók*. This was one of several radical pieces that the composer had begun in the mid-1950s in Hungary "for the bottom drawer," knowing that there was no chance of their being performed in the cultural atmosphere of the times. Following the bloody autumn 1956 revolution against Soviet rule and the resulting ruthless crackdown by the military, Ligeti escaped to Vienna, and after some months went to Cologne. He was immediately immersed in the avant-garde, in Cologne staying with Karlheinz Stockhausen, with whom he'd corresponded before leaving Hungary and who was in the vocal forefront of Europe's progressive ranks.

György Ligeti's lasting influence as a composer began with those works he wrote in the late 1950s, after his arrival in the West. Stockhausen was experimenting with and creating work in Cologne's electronic music studio, and it was there, under the guidance of Stockhausen and Gottfried Michael Koenig, that Ligeti's horizons expanded in practice beyond what he'd been able to accomplish in his home country. Work on his electronic pieces *Glissandi* and *Artikulation* became the source for the instrumental and vocal works that would occupy him largely through the 1960s. It was these works that, on a superficial level, defined the "Ligeti sound" made world-famous by Kubrick's inclusion of excerpts from *Atmosphères*, *Lux aeterna*, and a few other Ligeti pieces in *2001: A Space Odyssey* in 1968. His distinct style and the tactility of his music were for some a welcome alternative to the prevalence of serialism or seemingly free-for-all Cagean indeterminacy, and paralleled similar sound-worlds being created by the Polish composers Henryk Górecki and Krzysztof Penderecki as well as earlier work by the Greek-French Iannis Xenakis.

Going back to Ligeti's two tape works, we find between them a strongly dichotomous approach that foreshadowed the work to come. *Glissandi* is a study in slow metamorphosis, made up (as the title suggests) of layers of sustained sounds, each undergoing a gradual change of pitch. *Artikulation*, conversely, based on an abstraction of linguistic sounds and gestures, is characterized by the dynamic juxtaposition of sharply contrasting materials. *Artikulation* can be heard as the root source for Ligeti's first post-Hungary

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

orchestral work, *Apparitions* (1959), with its broken surfaces, quick changes in dynamics, and opposing orchestral colors, as well as the two theatrical vocal works *Aventures* and *Nouvelles Aventures* (1962/65) and certain localized aspects of the Requiem and other works. *Glissandi*—which differs from *Artikulation* as a Mark Rothko painting differs from a Pollock—spawned *Atmosphères*, the Cello Concerto, *Lux aeterna*, and *Lontano*.

Ligeti employed two different techniques in attaining the amorphous surfaces of the latter works. In *Atmosphères*, for example, each member of a large ensemble plays a series of notes in unsynchronized imitation (think of a room abuzz with conversation, or an orchestra warming up on stage). Gradual shifts in instrumentation and register result in the dense cloud of sound changing slowly from translucence to opacity, from bright to dark, high to low, or vice versa. In *Lux aeterna* and *Lontano*, which in fact use very similar material, the texture is one of slow, sustained canons, often at the unison (that is, the same pitch).

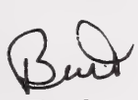
Ligeti biographer Richard Steinitz writes of the present work, "No piece of [Ligeti's] combines so sensuous and strange a voyage with such an absence of incident or definition. It is the furthest he would take this element in his music, indeed just about as far as one could go...." At the beginning of the piece, two muted cellos sustain a drone on A-flat, with the first flute entering simultaneously on the same pitch. The second flute enters a beat and two-thirds later; the third flute a similar duration after that, then the fourth, followed by the four clarinets. The dynamic is *pppp*; the marking "*dolcissimo, sempre espressivo*" ("as sweetly as possible, always expressively").

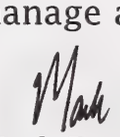
That's the first three measures. This process is immediately repeated, although since the clarinets sustain their A-flat the first flute's re-entry is virtually imperceptible, as is the addition to the color-field of the first bassoon. And that's the point—a very gradual, barely perceptible change, so that, when the first flute drops to a G-natural at the end of measure six, the effect of the small variation is rather dramatic. There are bigger dra-

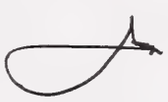
When you choose Derby and Company you work with Mark, Jon and Burt Derby.

When you choose us, we listen to you and we work with you to design an investment program that meets your unique needs.

And because it's our company, we value the relationships we build with the individuals and families who trust us to preserve, manage and grow their wealth.


Burt Derby


Mark Derby


Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033

www.derbyandcompany.com

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

mas later: at the three-minute mark, the entire orchestra with the exception of the tuba sustains (very quietly) a high C. This texture breaks off suddenly with the exception of the first two violins in the highest part of their range. They're joined (again quietly) by the contrabass tuba at its lowest range, a D-flat, at a remove of almost seven octaves.

The climax of the piece comes at around the ten-minute mark: the violins, divided into eight parts, gradually all arrive at a high D-sharp, with cellos *extremely* high, doubling at the octave lower; this is marked *ffff*, dropping suddenly to *ppp*, while quiet, slow melodies play out in other instruments below. *Lontano* carries with it numerous associations—the absolutely direct one of Ligeti's own music and *Lux aeterna* specifically, which provided the musical material; the connotation of the title, the "distance" evoked by barely audible dynamics, and several visual inspirations. In describing the climactic moment of *Lontano*, Ligeti refers to a famous painting by the German Albrecht Altdorfer (c.1480-1538): "It is a moment that has an irresistible association for me with the wonderful painting by Altdorfer, *Alexanderschlacht*... in which the clouds—these blue clouds—part, and behind them there is a beam of sunlight shining through."



"Alexanderschlacht" by Albrecht Altdorfer (c.1480-1538), one of the inspirations for Ligeti's "Lontano"

The reference to a Renaissance German painter also reminds us of Ligeti's fascination with the complex polyphonic music of the same era—in such works as *Lontano* the canonic writing is as intricate and rigorous as that of Obrecht or Ockegham.

Ligeti's concern for musical craft has ever balanced his remarkable awareness of the effectiveness—the entertainment value, one might even say—of what might otherwise be merely novel sounds. His opera *Le Grand Macabre* (1977; revised 1996) represents a synthesis of the composer's stylistic forays to that point in his career. In the early 1980s he began a new phase with his first book of Piano Etudes and the Horn Trio, experiments in rhythm and harmony that have carried over into all of his works of the past two decades, including concertos for each of the Trio's instruments. (One of these, his *Hamburgisches Konzert* (2001) for horn and orchestra, was given its American premiere by the Boston Symphony Orchestra and BSO principal horn James Sommerville in January 2002.) From his early works to his most recent, Ligeti's music has sustained an integrity of artistic vision rivaling the greatest of his predecessors.

—Robert Kirzinger



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friends of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

Wolfgang Amadè Mozart
Symphony No. 38 in D, K.504, *Prague*



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed the Prague *Symphony on December 6, 1786, and conducted its first performance on January 19, 1787, in Prague. Carl Lenschow led the Germania Musical Society in the first American performance at Carroll Hall, Baltimore, on February 2, 1850. Georg Henschel led the first Boston Symphony performance of the Prague Symphony in January 1882, subsequent BSO performances being given by Emil Paur, Wilhelm Gericke, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Adrian Boult, Charles Munch, Erich Leinsdorf, Rafael Kubelik, Bruno Maderna, Colin Davis, Eugen Jochum, Gennady Rozhdestvensky, Christoph Eschenbach, Kurt Masur, Jiří Bělohlávek, Dennis Russell Davies, André Previn (the most recent subscription performances, in November 1993), James Conlon, and Hans Graf (the most recent Tanglewood performance, on August 16, 1998). The* Prague *Symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart.... This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us.... It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently fla-

*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."
—Azita Bina-Seibel and Babak Bina

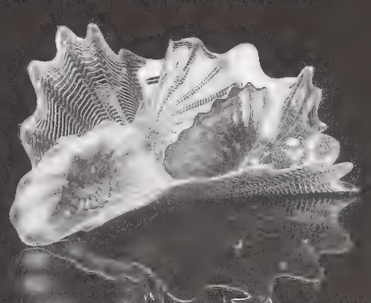
"Recognized as one of America's top tables."
—Gourmet Magazine

"Best Persian restaurant."
—Best of Boston, Boston

LALA ROKH®
97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY
- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE

HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*

BALANCHINE
MARTINS
BALANCHINE

October 21-24, 2004



DIVERTIMENTO NO. 15
Music: *W. A. Mozart*
Choreography:
George Balanchine

DISTANT LIGHT
WORLD PREMIERE
Music: *Peteris Vask*
Choreography:
Peter Martin

RUBIES
Music: *Igor Stravinsky*
Choreography:
George Balanchine

Photo from *Rubies*, Choreography by George Balanchine, ©1967 The George Balanchine Trust

" HUGELY ENTERTAINING!"
—Karen Campbell, *Dance Magazine*



THE TAMING OF THE SHREW

Oct. 28-31/Nov. 4-7, 2004

Music: *Kurt-Heinz Stolze after Domenico Scarlatti*
Choreography: *John Cranko*

TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400
Tickets also at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Student Rush, Full time, with I.D., 2 hrs prior to performance - $15.
Senior Rush, SAT. MAT. ONLY, 65+, with I.D., 2 hrs prior to performance - $15.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Season Lead Sponsor
Fidelity INVESTMENTS

Photography: *Rubies:* Lorna Feijóo and Pavel Gurevich, by John Deane; *The Taming of the Shrew:* Lorna Feijóo and Yury Yanowsky, by John Deane

vorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.



The National Theatre in Prague, where "Don Giovanni" had its premiere in October 1787

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

LandVest®

THE NEXT LEVEL OF SERVICE



Boston

AVERY STREET, 22 D - RITZ CARLTON

Magnificent 2 bedroom, 2.5 bathroom unit, in the Residences at the Ritz Carlton, is a statement of elegance and functionality. Architectural accents include hardwood floors, granite window sills, Poggenpohl kitchen and bathroom cabinetry, state-of-the-art kitchen appliances, and marble accents in the bathrooms. Many amenities including concierge service, housekeeping services, on-site dry cleaning services, 24-hour room service, conference and business facilities, and valet parking. ***$1,775,000***

Maryann Roos Taylor 617-357-0446



Beverly Farms

WEST BEACH WATERFRONT

This spectacular 1.5± acre oceanfront residence was designed and completed in 1995 by architect John P. Margolis. Sited on West Beach, this exquisite 3,100 s.f. villa features 10' ceilings, red oak floors, three fireplaces, fine granite detailing, tennis court, a White Garden with fountain, outdoor terraces, 150 feet of private, sandy beach with panoramic views of Manchester, Misery Island, Baker's Light, and Marblehead. ***$5,250,000***

Lanse L. Robb 617-357-8996



Concord

HALLOWELL FARM

This restored, 1808 farmhouse was greatly admired by Henry David Thoreau. Part of the historic Hallowell Farm, the 1.8+ acre property has views of the Sudbury River and is surrounded by 60 acres of conservation land. A babbling brook, mature landscaping, as well as easements to 20 acres of beautiful fields, a pond and the 40-acre Mattison Field are associated with the property. ***$2,150,000***

Terry Maitland 617-357-8949



Needham

DESCRIE - CHARLES RIVER STREET

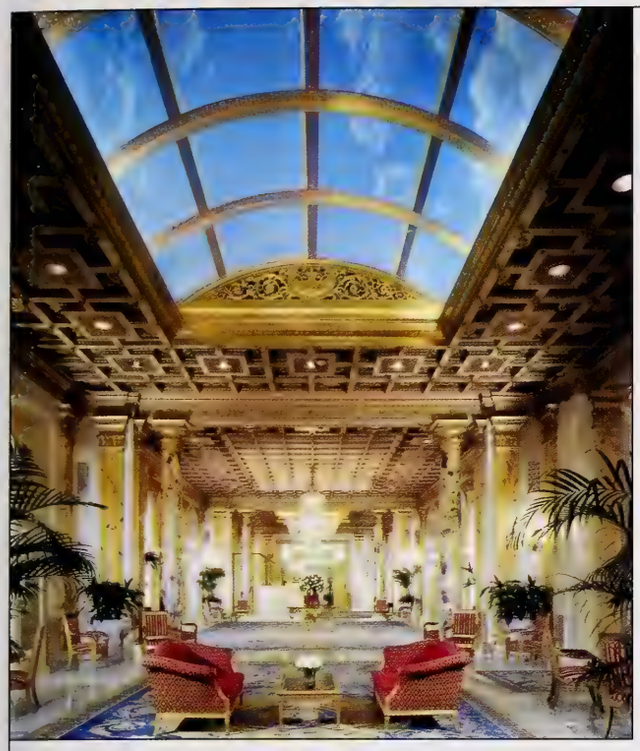
This 34+ acre property lies in a beautifully rural area and the house sits on a rise above the Charles River affording beautiful water views. Now in need of renovations, the 12-room mansion has 5 bedrooms, 9 fireplaces, 5 baths. Approximately 12.5+ acres is protected by conservation. Separately deeded building parcel of 4.7+ acres fronting on Forbes Pond is also available. ***$5,500,000***

Terry Maitland 617-357-8949

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Boston Affiliate of CHRISTIE'S GREAT ESTATES



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO. The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

Arnold Schoenberg
Five Pieces for Orchestra, Opus 16



Arnold Franz Walter Schönberg, who spelled his name Schoenberg after settling in the United States in 1934, was born in Vienna on September 13, 1874, and died in Brentwood, California, on July 13, 1951. He composed the Five Pieces for Orchestra at Steinkirchen, Lower Austria, in June-August 1909. The first, second, and fourth pieces were first heard in an arrangement of disputed authorship (Erwin Stein or Anton von Webern?) for two pianos, eight hands, in Berlin on February 4, 1912. Sir Henry J. Wood conducted the first complete orchestral performance on September 3, 1912, at a Promenade Concert in London. With Frederick Stock conducting, the Chicago Symphony gave the first American performance on October 31, 1913. Schoenberg slightly revised the score in 1922, and in September 1949 reduced the score in the hope of making it more practical for orchestras, but in fact eliminating only six instruments. The original version is used at these concerts. Karl Muck introduced the Five Pieces to the repertoire of the Boston Symphony Orchestra in December 1914, after which they were not heard here again until Richard Burgin conducted them in February/March 1958. Michael Tilson Thomas led performances of the 1949 revised version in Boston, Providence, and Cambridge in March 1970, repeated the work in Boston the following October and November, and took them on tour with the orchestra to Washington, D.C., New York City, Germany, and Rome in spring 1971. Seiji Ozawa led performances of the 1949 version in Boston, Baltimore, and Hartford in October 1982, and Simon Rattle led the original version in the BSO's most recent performances, in March 1987. The original score calls for three flutes and piccolo (third flute doubling second piccolo), two oboes and English horn, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, tam-tam, cymbals, bass drum, triangle, harp, celesta, and strings.

In 1908, Richard Strauss, then conductor of the Berlin Court Orchestra, encouraged Schoenberg to send him some "not too long" pieces to look at. A year later Schoenberg took Strauss up on his offer, writing:

> These are short orchestral pieces (duration from one to three minutes) without cyclic connection.... Since they are not a cycle one could easily perform just three or four. Three I should think would be the minimum for them not just to fizzle. The orchestration does not exceed the customary; the difficulty certainly does.... [I have] tremendous confidence in them, especially with respect to sonority and atmosphere. And that is all they are about—absolutely not symphonic, completely the opposite, no architecture, no structure. Only a kaleidoscopic changing of colors, rhythms, and moods. But—and this is an advantage that might enable you to risk them—*very short*!

While Schoenberg slightly exaggerated the brevity of his pieces, telling Strauss that the shortest ran three-quarters of a minute and the longest less than two minutes, they must have seemed bewilderingly compressed to the composer of *Ein Heldenleben* and the *Symphonia domestica.* They take about fifteen minutes, and it is not by chance that the longest of them is the one titled *Things Past.*

Strauss turned the pieces down, fearing to offer them to "the conservative Berlin audience." Schoenberg had to wait three years for a performance, one he could not even hear since no one had told him it was happening, and he could not manage a trip to London at almost no notice. The audience there hissed. Chicago—and soon after,

INVESTMENT
PROFESSIONALS

RICHARD K. YOUNG

M. LYNN BRENNAN
PETER P. BROWN
[illegible]
THOMAS N. DABNEY
PAUL R. DAVIS
[illegible]
[illegible]
[illegible]
[illegible]
RICHARD OLNEY III
[illegible]
[illegible]
[illegible]
[illegible]

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

Boston—were a little giggly but on the whole polite. "It was as it should have been in Boston," wrote Philip Hale in the *Herald*, but in Paris in 1922 there were fisticuffs. Interestingly in the light of Strauss's nervousness, Berlin and also Leipzig were the two cities where the Five Pieces enjoyed their first clear success, and Wilhelm Furtwängler, who conducted, thus found the courage to introduce Schoenberg's Variations for Orchestra with the Berlin Philharmonic six years later—with less happy response, I should add.

Originally Schoenberg simply numbered the Five Pieces, but his publisher wanted titles for them. Schoenberg disliked the idea

> because the wonderful thing about music is that you can say everything so that those who know understand everything, and at the same time you haven't given away those secrets that you don't even admit to yourself.... Besides, the music has said whatever needed to be said.
>
> The titles I'll perhaps use don't give anything away.... Namely:
>
> Premonitions (everybody has those)
> Things Past (everybody has those too)
> Chord Colorations (technical)
> Peripeteia (general enough, I suppose)
> The Obbligato (perhaps better 'worked out' or 'endless') Recitative.

The titles appeared in the first published scores thereafter. The one piece about which Schoenberg changed his mind twice was the third. In the first edition he "detechnicalized" the title by changing it from *Chord Colorations* to *Colors*, and in the 1949 revision it appears as *Summer Morning by a Lake (Colors)*, a description he had used all along, though only in private.

Premonitions—They hit suddenly, out of nowhere—a three-note figure in dotted rhythm, simultaneously rising (muted cellos and oboes) and falling (clarinets), and a rapid downward tumbling (bassoons and contrabassoon). These few sounds crash into silence as though into a wall. The reaction is alarm, confusion—quicker scurries, trills, the sputter of a stopped horn. Another silence. Then brooding, probing of these ideas. Silence is replaced by the nightmare persistence of a single chord for 103 measures, through a gigantic crescendo, and to the mad ending, crescendo and decrescendo at the same time. We are immediately reminded that the overwrought and the thin-skinned are worlds in which Schoenberg is absolute master.

Themes and sounds here are like characters in a play, moving across the stage at bewildering speed. Some of the sounds themselves are new, for example the flutter-tongue for tuba and the trombone glissandos. That persistent chord? It consists of a D and an A, the skeleton of D major or minor, with a dissonant C-sharp added. This is not the unambiguous D major of the *Prague* Symphony, nor the equally clear if more highly colored D minor/major of Schoenberg's own *Transfigured Night*, nor even the more fluid D minor of his First String Quartet. Still, D is the magnet, the tonal center, the destination for harmonies and melodies.

Things Past—As though to consolidate the orientation toward D, Schoenberg immediately lays down a harmonic foundation of D and A, against which a single cello, muted, plays a poignant phrase from the world of D minor. This is a loving look at the world Schoenberg was moving away from, but from which he never made a complete break and never ceased to love. Here is another piece highly varied in characters and sounds, flexible in rhythm, subtly colorful in scoring, but after the tumult of *Premonitions*, *Things Past* is spacious.

Summer Morning by a Lake (Colors)—If the musical events in *Premonitions* go by at frightening speed, *Colors* can be equally disorienting by seeming hardly to move at all. But this is a beguiling sort of disorientation, and it is easy to be drawn into this

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org You may be assured of complete confidentiality.

magic of stillness. Very soft chords sway slowly back and forth, their colors overlapping, and Schoenberg remarks in a footnote that entrances of new instruments must pass unnoticed, that listeners should simply be aware that the color has changed. The piece is carefully and subtly shaped. It makes a great crescendo from *ppp* to *mp*, and at this "dynamic climax" quicker notes appear. Then comes a return to something like the stillness of the opening. Schoenberg invented a whole new world of sound here. The lake's surface is still, but the waters are full of mystery and motion. And Schoenberg, the lifelong crypto-Romantic, did not mind telling his friends that the little three-note blips on the harp represent fish breaking the surface for a moment.



Arnold Schoenberg, c.1940

Peripeteia—The word, a technical term from Greek drama, means a sudden reversal of fortunes. Here is another tumultuous piece, akin to *Premonitions,* perhaps in a sense even their realization. Even the D tonality is the same. The first three measures—a rapidly climbing woodwind figure, a dissonant chord for low strings, a trumpet and trombone scream that spreads outward like a fan being opened—give all the material. The closing gesture, which I shall not describe, is a shocker.

The Obbligato Recitative—A strange title, somewhat explained by that diary entry in which Schoenberg thinks aloud about alternative designations. *Recitativo obbligato* or *Récitatif obligé* was an 18th-century term for operatic recitative in which the orchestra "has independent passages of a violent or pathetic character" (Sir Jack Westrup in *Grove's Dictionary of Music and Musicians*). I don't know whether Schoenberg knew that, but violence and pathos are certainly part of the vocabulary of this music. The forward movement is even, with no changes of meter or tempo, though with characteristic rhythmic freedom within the 3/8 measures. The discourse is in the form of an "endless" melody that makes its way through the orchestra from instrument to instrument. There is neither symmetry nor repetition, just continuously unfolding form.

Recitative is the prose of opera, and many years after composing the Five Pieces Schoenberg wrote:

> Great art must proceed to precision and beauty. It presupposes the alert mind of an educated listener who, in a single act of thinking, includes with every concept all associations pertaining to the complex. This enables a musician to write for upper-class minds, doing not only what grammar and idiom require, but in all respects lending to every sentence the full pregnancy of meaning of a maxim, a proverb, an aphorism. This is what musical prose should be—a direct and straightforward presentation of ideas, without patchwork, without padding and empty repetition.
>
> —Michael Steinberg

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

THE RITE OF SPRING

Fri. Nov 12 at Jordan Hall / Sun. Nov 14 at Sanders Theatre / 7:30 p.m.

Brahms	Two Songs for Voice, Viola and Piano, Op. 91 *Featuring Mezzo Soprano Mary Nessinger*
Dvořák	Piano Quartet in D major, Op. 23
Stravinsky	The Rite of Spring for Piano Four Hands *Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.*



BCMS
CELEBRATES the Holidays

SUITES, SONATAS, AND PARTITAS
AN AFTERNOON WITH *J.S. BACH*

Sun. Dec 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"



INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

Igor Stravinsky
La Sacre du printemps, Pictures from pagan Russia



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia (now Lomonosov in the Northwest Petersburg Region of Russia) on June 18, 1882, and died in New York City on April 6, 1971. Le Sacre du printemps *(*The Rite of Spring*) was formally commissioned by Sergei Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately. He finished Part I by early January 1912 and completed the sketch score on November 17 "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet with Pierre Monteux conducting on May 29, 1913. Leopold Stokowski led the first American performance on March 3, 1922, with the Philadelphia Orchestra. Pierre Monteux conducted the first Boston Symphony Orchestra performances on January 25 and 26, 1924; he also led the BSO in the first New York performance that January 31. Since then the BSO has also played* Le Sacre du printemps *under Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar de Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, Seiji Ozawa, Charles Dutoit, Gennady Rozhdestvensky, Leonard Slatkin, Bernard Haitink, James Conlon (the BSO's most recent Tanglewood performance, on July 19, 1997, though Robert Spano led the work as part of the TMC Orchestra's Leonard Bernstein Memorial Concert at Tanglewood on August 1, 1998), and Rafael Frühbeck de Burgos (the most recent subscription performances, in October 2002). The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Almost singlehandedly responsible for revealing the riches of Russian art, music, theater, and ballet to the world at large, Sergei Diaghilev was without question the most influential impresario of the 20th century. Having first arranged a Russian art exhibit in Paris in 1906, he followed up with a series of concerts of Russian music and then Mussorgsky's powerful opera, *Boris Godunov*. In a particularly bold move, in 1909 he traveled to Paris with a complete troupe of set designers, costumers, choreographers, dancers, and composers to introduce the French to Russian ballet. The artistic world would never be quite the same.

Although not a performing artist himself, Diaghilev had the uncanny ability to find and nurture artistic talent. Indeed, his ballet troupe included such luminaries as choreographers Mikhail Fokine and Vaslav Nijinsky, set designers Leon Bakst and Alexandre Benois, and the 27-year-old composer, Igor Stravinsky. Diaghilev had first come in contact with Stravinsky in 1909, when he attended the premiere of two of the composer's most dazzling orchestral works, *Scherzo fantastique* and *Fireworks*. Recognizing an original voice, Diaghilev immediately invited the composer to join his company. Thus began one of the most fruitful artistic collaborations of the last century.

Stravinsky's first ballet for Diaghilev was *The Firebird* (*L'Oiseau de feu*), based on a Russian fairy story and choreographed by Mikhail Fokine. Collaborating closely with all the other artists involved in the project, he completed the score in a mere seven months. Narrative, choreography, set design, and costumes all developed in tandem



STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

with the music, establishing a collaborative pattern that would be repeated again and again throughout Stravinsky's career. *Firebird* garnered rave reviews when it was premiered in Paris in June 1910 and added Stravinsky's name to the vocabulary of the Parisian artistic community.

The musical language of *Firebird* is firmly rooted in 19th-century melodic and harmonic practice, but there are moments where we catch a glimpse of procedures that Stravinsky would employ in his later scores. Particularly notable are his use of exotic scales to represent the story's magical dimension and his subtle handling of syncopation and cross accents. In addition, Stravinsky required what he himself called a "wastefully large" orchestra (including an independent stage band, three harps, and a huge percussion section) to create brilliant, often breathtaking effects. Little wonder that *Firebird* remains one of Stravinsky's most popular scores today.

Stravinsky's next ballet for Diaghilev, *Petrushka* (1911), was a collaboration with Alexandre Benois. As Stravinsky explained, "in composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life." Stravinsky's sensitivity to the coordination of music and choreography, already evident in *Firebird,* became even more finely tuned just as the movements and emotions of the characters found perfect expression in the music. The orchestra is leaner than before, but Stravinsky compensated with

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885

unusual combinations of instruments, including the piano, a newcomer to the symphony orchestra. In the first tableau, Stravinsky depicts the bustle of a pre-Lenten Russian fair by juxtaposing colorful blocks of musical material, often abruptly shifting from one to another. Stravinsky once said that "the success of *Petrushka* was good for me in that it gave me the absolute conviction of my ear." It was, however, with the next ballet, *Le Sacre du printemps*, that Stravinsky's place as the foremost composer of his day was secured.

While Paris eagerly awaited his next ballet, Stravinsky took two years to prepare the work, his most daring score to date. As with *Petrushka,* the impetus for composition was a visual image. In 1911, Stravinsky had a fleeting vision of a young girl dancing herself to death while surrounded by village elders in a pagan Russian ritual. He then turned to his friend, Nikolai Roerich, a painter and noted scholar in ancient Russian rites, and together they worked at a depiction of the ancient ritual that had attracted Stravinsky so profoundly. Having grown up in St. Petersburg, Stravinsky remembered the cracking of the ice over the rivers when spring arrived and the din that reverberated throughout the city. For him, the coming of spring was a violent occurrence: it seemed "to begin in an hour and was like the whole earth cracking."



Pierre Monteux, who led the premiere of "Le Sacre du printemps" in 1913 and was music director of the Boston Symphony Orchestra from 1919 to 1924

Roerich and Stravinsky divided the ballet into two parts, each beginning with an introduction. The action of the ballet was meant to depict the actual ritual of sacrifice; to this end, Stravinsky included no mime in the work, only dance. Each half contained a climactic set piece, thereby providing the ballet with two dramatic high points, and allowing for innovative and daring choreography. Vaslav Nijinsky, the star dancer in the Ballets Russes, and well known to Parisian audiences for his controversial roles (most notably the faun in Debussy's *Prélude à l'Apres midi d'un faune*), was asked to choreograph the ballet. After intensive rehearsals, at which both choreographer and composer were present, the piece was ready.

The premiere on May 29, 1913, led by Pierre Monteux at the Théâtre des Champs-

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

Uni

the sashimi bar at clío
at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

IN 1996 ARTISTIC DIRECTOR GIL ROSE changed the landscape of orchestral concerts in Boston by reuniting composers and audiences in a shared concert experience. Nine years later, BMOP has secured a national reputation through its critically acclaimed performances and world premiere recordings. At every concert, BMOP collaborates with the most influential composers of our time and the best of Boston's superb freelance musicians to present today's most provocative classical music.

THIS MONTH

Voices

OCTOBER 1, 2004 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY



SYLVAN

WITH Kendra Colton, Frank Kelley, David Kravitz, Mary Nessinger, and Sanford Sylvan

WORKS FOR ORCHESTRA AND VOICE BY Elliott Carter, Charles Fussell, George Rochberg and Andy Vores

Bernard Rands: Canti Trilogy

CELEBRATING THE COMPOSER'S 70TH BIRTHDAY AND THE ARSIS RELEASE OF BMOP'S RECORDING OF HIS CANTI TRILOGY

OCTOBER 29, 2004 8:00

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

WITH Janna Baty, Daniel Cole, and William Hite

"Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos."

THE NEW YORK TIMES ON BMOP'S MARCH 2000 "CANTI TRILOGY" PERFORMANCE

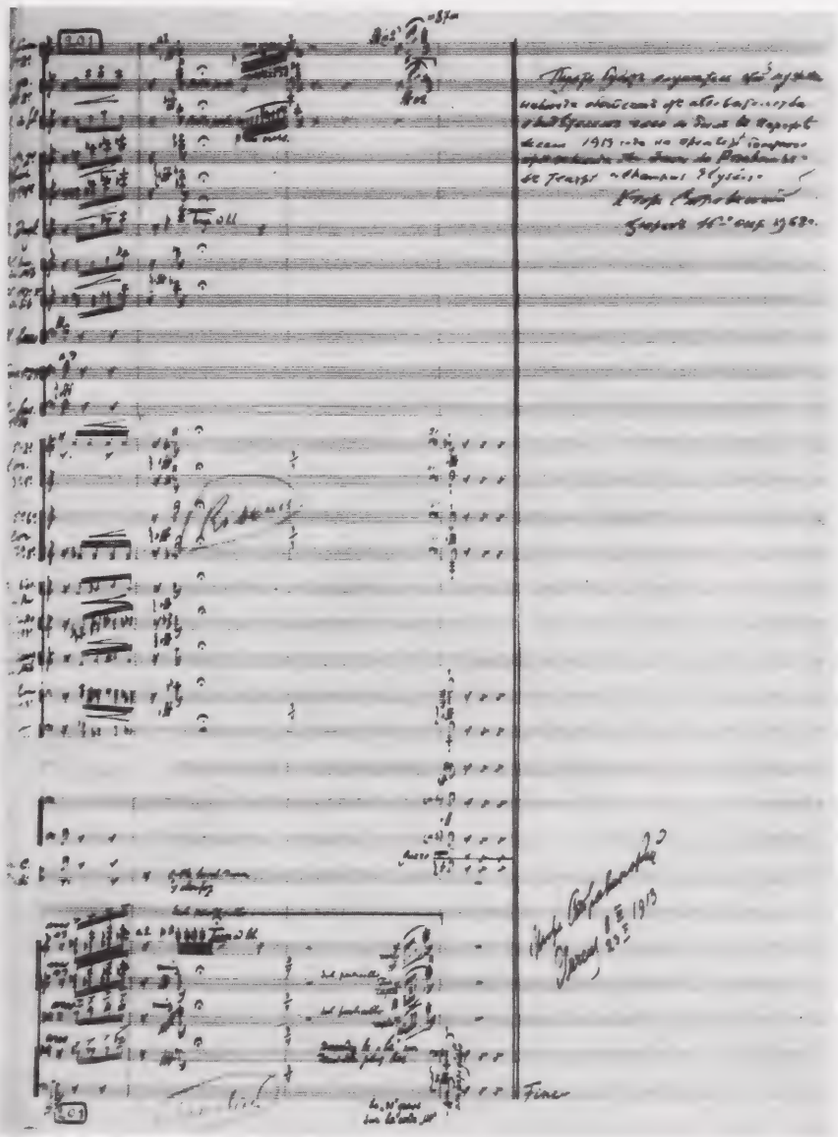
GIL ROSE, CONDUCTOR

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

Élysées, precipitated one of the most infamous riots in the history of Western music. During the introduction, even before the curtain rose, members of the audience began to hiss and shout. The strange orchestration and unusual harmonies, with the bassoon in its highest register and unresolved chords supporting the opening melodic line, both contributed to the tension in the theater. At first there were only isolated outbursts of laughter and mild protests, but as the curtain rose revealing a completely new approach to costuming and choreography, the commotion intensified. Once the caterwauling began, it never stopped.

Opposing factions in the audience began to bicker, some calling for the ballet to cease and others for silence so it could continue. Diaghilev attempted to stop the commotion by flicking the lights off and on, managing only to create an even more charged atmosphere. Because of the deafening noise, Nijinsky was forced to scream the count to the dancers while standing on a chair behind the curtain. When violence broke out the police were called in. Stravinsky stormed out of the theater after the performance, furious that his work had not been given a thorough hearing. The next day the riot made the front pages of the Parisian newspapers.



The final page of the full score of "Le Sacre du printemps," March 1913. In October 1968 Stravinsky added an inscription at the upper right, reading in part: "May whoever listens to this music never experience the mockery to which it was subjected and of which I was the witness in the Théâtre des Champs-Élysées, Paris, Spring 1913."

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - Augus*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

What caused such a ruckus and why did the new ballet make such a violent impression? Some scholars have suggested that Diaghilev actually instigated the riot through the strategic placement of paid "protestors" in hopes of receiving good press coverage. Even this, however, does not fully explain the audience's violent reaction to the work.

Perhaps the audience was subjected to too much novelty at once, for it was not just the score that displayed an unfamiliar idiom, but also the scenario, the choreography, and even the costumes. In an attempt to depict prehistoric people, Nijinsky introduced gestures as alien to classical ballet as Stravinsky's harmonies were to traditional musical practice. The dancers often stood knock-kneed with toes turned and stomped around flat-footed, leading the outraged audience to think that the art of ballet itself was under siege.

Stravinsky's music drew heavily on folk song, though in later years he often tried to downplay his dependence upon it. Recent research on the *Rite* has uncovered much of this original folk material, though it is sometimes difficult to ascertain exactly what he borrowed. In general, Stravinsky treated the preexistent folk music as raw material, excising and utilizing gestures, melodic fragments, and patterns as he saw fit and, in the process, transforming the original into something entirely new for the ballet. Stravinsky's real interest in these tunes lay in their potential for rhythmic manipulation, a very different procedure from that in *Petrushka*.

What is particularly revolutionary in the *Rite,* then, is not Stravinsky's borrowing of folk song, but his transformation of it. There is an unprecedented use of dissonance in the piece, even though Stravinsky himself said that the use of nine-note chords was not particularly new. The accents and displaced rhythms that he superimposed on these chords, however, made for something genuinely unique. At times, he builds unstable rhythmic cells to which others are gradually added, resulting in a shifting sense of meter. Other composers had used similar techniques, but none with the energy and violence of Stravinsky, who fires these rhythmic cells at the audience in explosive combinations.

The *Rite* was performed in London several weeks after the notorious premiere and was revived in 1920 with new choreography by Massine. Unfortunately, Nijinsky's choreography does not survive, though in 1987 the Joffrey Ballet attempted to reconstruct the original from reminiscences of living witnesses and performers, period photographs, and notations in the score itself—an exercise that received mixed reviews.

By the 1930s, the *Rite* was often performed as a concert piece and has since remained a staple of the orchestral repertory, maintaining its power and savage beauty despite the absence of dancers. Time has not dulled its cutting-edge quality. Indeed, the *Rite* sounds new, even to our 21st-century ears. What was originally interpreted in 1913 as an attack on art in fact represented a daring vision of what art could say and how it could say it.

—Elizabeth Seitz

Elizabeth Seitz teaches at the Boston Conservatory of Music and for Boston Lyric Opera. She received her doctorate from Boston University in 1995, with a dissertation on the early works of Manuel de Falla and his relationship to the Impressionist movement. Ms. Seitz's interests range from Schubert to Tito Puente; she has lectured widely on these and other topics, including MTV as a cultural force in popular music. Ms. Seitz has taught at Boston University, the New England Conservatory of Music, Tufts University, Brown University, and Washington University.

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

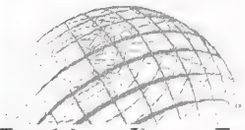
History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!





The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

More . . .

The most recent and most comprehensive English-language biography of Ligeti is Richard Steinitz's *György Ligeti–Music of the Imagination* (Northeastern University Press, 2003). Also worth seeking is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback, 1999). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the revised (2001) edition of The New Grove Dictionary of Music and Musicians. The article for the earlier (1980) edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989).

There are a few good recordings of *Lontano*. The most recent is Jonathan Nott and the Berlin Philharmonic's performance, on a disc with *Atmosphères*, *Apparitions*, *San Francisco Polyphony*, and the youthful *Concert Românesc*. This is volume II of "The Ligeti Project" on Teldec, an endeavor to record all of Ligeti's works with the composer's personal guidance. The series began on the Sony Classical label, which released seven volumes including the opera *Le Grand Macabre*. Teldec has continued with five more discs. The series as a whole is the most obvious place to start when considering the Ligeti discography; it comprises nearly all of the composer's work, excepting most of the very early pieces. Claudio Abbado's recording of *Lontano* is with the Vienna Philharmonic Orchestra (Deutsche Grammophon, with Ligeti's *Atmosphères* and works by Nono, Rihm, and Boulez). Ernest Bour's recording with the Southwest German Radio Symphony Orchestra Baden-Baden was made in the studio around the time of the world premiere at the Donaueschinger Musiktage festival in October 1967 (Wergo, with the Cello Concerto and other works). Bernard Haitink recorded *Lontano* with the Concertgebouw Orchestra; this seems only to be available as part of a 14-disc box set of Haitink's recordings with that orchestra.

None of the biographies of Schoenberg currently available in English is especially comprehensive. A good introduction to the composer and his music is Oliver Neighbor's article from the 1980 edition of The New Grove Dictionary of Music and Musicians, which is available together with the Grove articles on Berg by George Perle and on





Retire with style.

Mr. & Mrs. Thomas Galligan, Fox Hill Village residents

He is the former CEO of Boston Edison; she was a member of the Boston Symphony's Board of Overseers. Only the most outstanding residence could satisfy the needs of Tom and Lauretta Galligan. Fox Hill Village offers the Galligans distinguished floor plans, dependable security and onsite cultural opportunities like college courses, movies, lectures and concerts. Come and experience for yourself the incomparable elegance of Fox Hill Village. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)

Webern by Paul Griffiths as *The New Grove Second Viennese School* (Norton paperback). Neighbor's very slightly revised article is also included in the more recent edition of The New Grove (2001). Charles Rosen's insightful *Arnold Schoenberg* is another good but brief biography of the composer (University of Chicago paperback). The recent *Arnold Schoenberg's Journey* by Allen Shawn, which treats the composer's music, life, and milieu from a variety of interesting perspectives, includes a chapter on "Listening to Five Pieces for Orchestra" (Farrar Straus Giroux, 2002). Older biographies by Willi Reich and H.H. Stuckenschmidt are out of print but may be obtainable at used bookstores. The writings of Arnold Schoenberg collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein, are of foremost importance to anyone with a serious interest in the composer and his aesthetic (University of California paperback). *Schoenberg and his World*, a collection of essays by leading scholars including Leon Botstein, J. Peter Burkholder, and others and edited by Walter Frisch, is a useful recent book (Princeton University paperback). Frisch's *The Early Works of Arnold Schoenberg* (University of California paperback) and Bryan Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press) are detailed studies of his music; the latter covers the period of the Five Pieces. For those who read German, the Schoenberg bibliography in the New Grove II lists several articles focusing on this important work.

James Levine recorded the Five Pieces for Orchestra in 1986 with the Berlin Philharmonic (Deutsche Grammophon, with Webern's Five Pieces and Berg's Three Pieces). Other recordings include Daniel Barenboim's with the Chicago Symphony Orchestra (Teldec), Pierre Boulez's with Ensemble InterContemporain (Sony Classical), Christoph von Dohnányi's with the Cleveland Orchestra (London/Decca), Antál Dorati's with the London Symphony (Mercury Living Presence), Simon Rattle's with the City of London Symphony Orchestra (EMI), and Hans Zender's with the Saarbrucken Radio Symphony Orchestra (cpo). Also of interest is a 1957 recording of the Five Pieces by Schoenberg's close collaborator Hermann Scherchen with the Bavarian Radio Symphony Orchestra (Orfeo d'or). Robert Craft's important 1990s performance with the London Symphony Orchestra is from his second recorded Schoenberg cycle, now out of the catalog (originally Koch International Classics). Craft had also had a hand in Columbia's valiant 1960s recordings of the composer's complete catalog.

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been

Dreams Come True

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com



published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Richard Strauss are among the other composers included in this series). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies (Schirmer). Robbins Landon also provided a chapter on the Mozart symphonies for *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

James Levine recorded Mozart's mature symphonies (Nos. 21-41), including the *Prague*, between 1984 and 1989 with the Vienna Philharmonic (Deutsche Grammophon). Other recordings of the *Prague* Symphony include (listed alphabetically by conductor) Daniel Barenboim's with the English Chamber Orchestra (EMI), Hans Graf's with the Orchestra of the Salzburg Mozarteum (Capriccio), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), and Neville Marriner's with the Academy of St. Martin in the Fields (EMI).

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer*

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

THE BOSTON CONSERVATORY



COME SEE

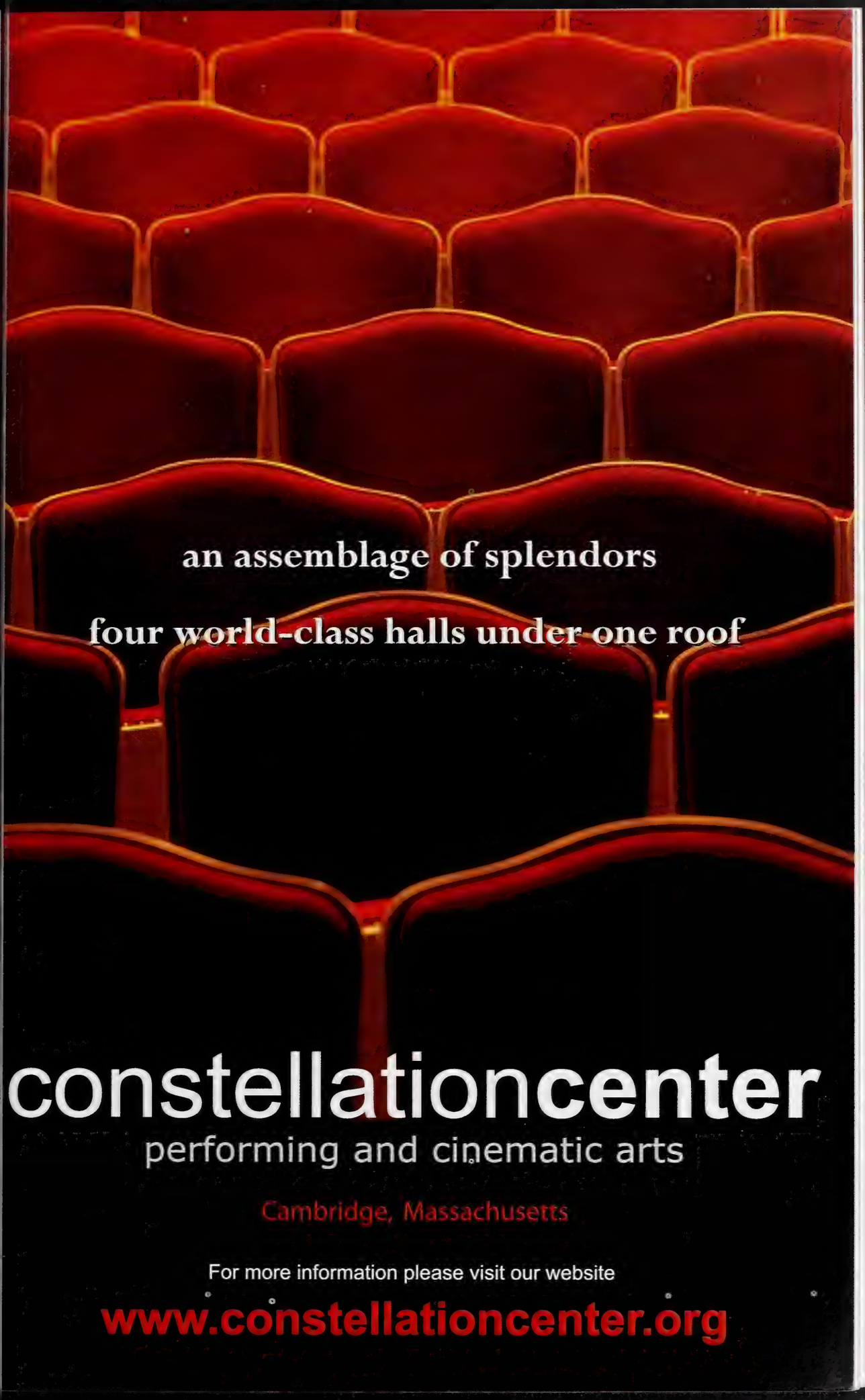
New Music Festival

Enjoy music by 20th century composers,
from Dmitri Shostakovich to Benjamin Britten,
to the Conservatory's own Andy Vores.

NOVEMBER 3–7

| Call the box office for tickets: 617-912-9222 |

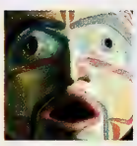
MORE THAN
MUSIC
DANCE
THEATER


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.










Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

P|E|M
Peabody Essex Museum

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

and his Works (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). The most comprehensive historical and analytical study of *Le Sacre du printemps* is Peter Hill's *Stravinsky: The Rite of Spring* (Cambridge University Press). Charles Joseph's *Stravinsky Inside Out*, which challenges some of the popular myths surrounding Stravinsky, is a recent biography of the composer (Yale University Press). Also relatively recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (also Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes various essays on his life and works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

The Boston Symphony Orchestra has made three recordings of *Le Sacre du printemps*: famously in 1951 for RCA (monaural) with Pierre Monteux, conductor of the 1913 premiere; then later with Michael Tilson Thomas in 1972 for Deutsche Grammophon and Seiji Ozawa in 1979 for Philips. The recordings by Monteux and Tilson Thomas have shown up on compact disc, though domestic availability these days of most anything remains an issue. James Levine has recorded *Le Sacre du printemps* with the MET Orchestra (Deutsche Grammophon). Stravinsky himself recorded *Le Sacre du printemps* first with the New York Philharmonic and then in 1960 with the Columbia Symphony Orchestra (CBS/Sony). Other recordings of interest (listed alphabetically by conductor) include Daniel Barenboim's with the Chicago Symphony Orchestra (Teldec), Leonard Bernstein's with the New York Philharmonic (Sony Classical), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Valery Gergiev's with the Kirov Theater Orchestra (Philips), and Esa-Pekka Salonen's with the Philharmonia Orchestra (Sony Classical). Benjamin Zander's recording with the Boston Philharmonic pairs the orchestral version of *Le Sacre* with the composer's own two-piano arrangement (IMP Masters). An interesting reissue pairs the great Russian-born conductor Igor Markevitch's two recordings of *Le Sacre*, both with the Philharmonia Orchestra—in monaural from 1951 and in stereo from 1959—on a single disc (Testament). There is also a live 1962 concert performance under Markevitch from Edinburgh, with the London Symphony Orchestra (BBC Legends).

—Marc Mandel

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

The Higginson Society

The Higginson Society embodies the tradition of musical excellence established in 1881 by the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. During the 2003-2004 season, Higginson Society members provided more than $2,500,000 to the Annual Fund, the largest single source of annual gift income from individuals. The Boston Symphony Orchestra gratefully acknowledges Higginson Society members' contributions to the future of music. We gratefully acknowledge the following Higginson Society donors.

APPASSIONATO–$100,000 and above

The Nathan R. Miller Family

VIRTUOSO–$50,000 and above

Mr. and Mrs. George D. Behrakis

ENCORE–$25,000 to $49,999

Anonymous (2)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Catherine and Paul Buttenwieser
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Jeffrey E. Marshall
The Richard P. and Claire W. Morse Foundation
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Mr. and Mrs. William O. Taylor
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Henry and Joan T. Wheeler
Drs. Richard and Judith Wurtman

MAESTRO–$15,000 to $24,999

Anonymous (1)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Combined Jewish Philanthropies
Don and Donna Comstock
Cynthia and Oliver Curme
Nina L. and Eugene B. Doggett
Mrs. Marilyn Brachman Hoffman
Liz and George Krupp
Richard and Susan Landon
Mr. and Mrs. Robert J. Lepofsky
Mr. and Mrs. John M. Loder
Carmine and Beth Martignetti
Joseph C. McNay
Mrs. August R. Meyer
Mrs. Robert B. Newman
Annette and Vincent O'Reilly
William and Lia Poorvu
Louise C. Riemer
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Robert C. Winters
Dr. and Mrs. Michael J. Zinner

Continued on page 61

Accompaniment

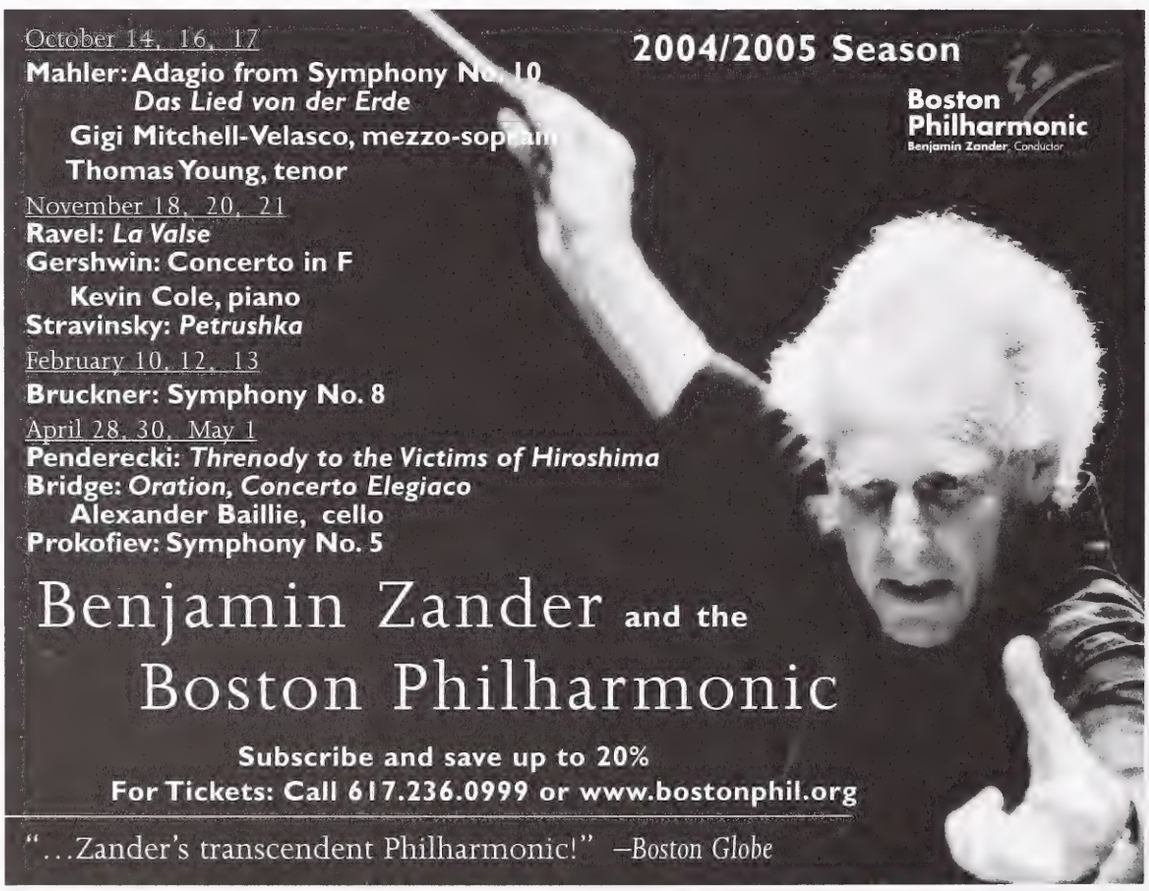
As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles



PATRONS–$10,000 to $14,999

Dorothy and David Arnold
Ms. Lucille M. Batal
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
Mrs. Irving S. Brudnick
Samuel B. and Deborah D. Bruskin
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. and Mrs. Abram T. Collier
Mrs. William H. Congleton
John and Diddy Cullinane
Mr. and Mrs. Lewis S. Dabney
Ginger and George Elvin
Roger and Judith Feingold
Hon. and Mrs. John H. Fitzpatrick
Mrs. Bruni Fletcher-Koch
Mrs. Kenneth J. Germeshausen
Richard and Joy Gilbert
Roberta and Macey Goldman
Mr. and Mrs. Francis W. Hatch, Jr.
Julie and Bayard Henry
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Harvey Chet Krentzman
Mr. and Mrs. R. Willis Leith, Jr.
Anne Lovett and Stephen Woodsum
Mrs. Olney S. Morrill
Ray L. and Connie Morton-Ewbank
Mrs. George R. Rowland
Mr. and Mrs. Kenan E. Sahin
Mrs. Francis P. Sears, Jr.
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and
Dr. Reuben Eaves
Mr. and Mrs. Ross E. Sherbrooke
Mr. and Mrs. Ray Stata
Mr. and Mrs. Daniel Waintrup
Mr. David C. Weinstein
James and Jeanne Westra

SPONSORS–$5,000 to $9,999

Anonymous (9)
Helaine and Alvin Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Mrs. Rae D. Anderson
Mr. and Mrs. Sherwood E. Bain
George and Roberta Berry
Doreen and Charles Bilezikian
Brad and Terrie Bloom
William T. Burgin
Rick and Nonnie Burnes
Mr. Gordon E. Cadwgan
Mr. Charles Christenson
Mr. and Mrs. James M. Clark
Loring and Katinka Coleman
Mr. Eric D. Collins
Sarah Chapin Columbia and
Stephen Columbia
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Charles and JoAnne Dickinson
Mr. David L. Driscoll
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
Mr. and Ms. Richard B. Gamble
David Endicott Gannett
Jane and Jim Garrett
Chad and Anne Gifford
Thelma and Ray Goldberg
Mr. and Mrs. Robert S. Green
The Hagan Family Fund
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Mr. and Mrs. Charles Hood
Mr. and Mrs. William W. Hunt
Ms. Eunice Johnson and
Mr. Vincent Panetta
Mr. Bruce Johnstone
Debbie and Ted Kelly
Dr. and Mrs. Arthur Kravitz
Mr. and Mrs. Donald H. LeSieur
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Gerald F. O'Neil

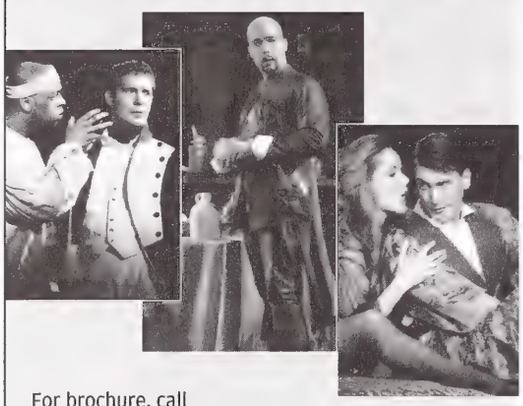
Continued on page 63

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

2004 – 05 season

BOSTON SYMPHONY ORCHESTRA

repartee

A PROGRAM FOR MUSIC ENTHUSIASTS BETWEEN THE AGES OF 21 AND 38





Find out more about Repartee...
Visit *www.bso.org* or call (617) 266-7575

SPONSORS–$5,000 to $9,999 *continued*

Dorothy R. P. Palmer
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Mr. Daniel A. Phillips and
Rev. Diana W. Phillips
May and Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
John and Susanne Potts
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mike and Maureen Ruettgers
Robert and Rosmarie Scully
Mr. and Mrs. Douglas H. Sears
Mr. Christopher Smallhorn
Mr. and Mrs. Henry S. Stone
Patricia Hansen Strang
Mr. and Mrs. William F. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Rev. and Mrs Arthur A. Wahmann
Mrs. Charles H. Watts II
Lawrence and Dawn Weber
Mrs. Joan D. Wheeler
Mr. and Mrs. Reginald H. White
Dr. and Mrs. Nicholas T. Zervas

MEMBERS–$2,500 to $4,999

Anonymous (22)
Bill Achtmeyer
Miss Barbara Adams
Bob and Pam Adams
Mr. James E. Aisner
Vernon R. Alden
Harl and Lois Aldrich
Mrs. Elizabeth Alexander
Mr. Reginald Alleyne
Mr. and Mrs.
Stephen H. Anthony
Marjorie Arons-Barron
and James H. Barron
Mr. and Mrs. Laurence
Asquith
Diane M. Austin and
Aaron J. Nurick
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Stephen Y. Barrow
Mr. and Mrs.
Frank Bateman
Molly and John Beard
Martin and Kate Begien
Mr. Larry Belcaster
Deborah Davis Berman
and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Mr. and Mrs.
Robert J. Bettacchi
Mr. and Mrs.
Philip W. Bianchi
Benjamin and
Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Mark G. and Linda Borden
Mrs. William C. Brengle
Mr. William Brohn
Gertrude S. Brown
Ms. Michele C. Brown
Mrs. Douglas W. Bryant
Mr. Matthew Budd, MD
and Ms. Rosalind Gorin
Jean Fiol Burlingame
and Gene Burlingame
Dr. and Mrs.
Edmund B. Cabot
Harold and
Judith Brown Caro
Mr. and Mrs.
Truman S. Casner
David and Karin
Chamberlain
Mr. and Mrs.
Ronald C. Clark
Jim and Barbara Cleary
Mr. and Mrs.
Frederic M. Clifford
Ms. Mary Hart Cogan
Maryann and
Kenneth Cohen
Dr. and Mrs.
Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs.
Woolsey S. Conover
Victor Constantiner
Mr. and Mrs.
John L. Cooper
Prof. and Mrs. Stephen
Crandall
Loretto and Dwight Crane
Joan P. and
Ronald C. Curhan
Highgale Fund at the
Boston Foundation
Mr. and Mrs. Eric Cutler
Bob and Lynn Daly
Robert and Sara Danziger
Wayne Davis and
Ann Merrifield
Mr. Thomas Dean
Mr. and Mrs.
Stephen Demirjian
Mr. and Mrs.
Robert W. Doran
Ms. Debira Douglas-Brown
Mr. Wesley H. Durant, Jr.
Mr. Alan Dynner
Mr. and Mrs.
Goetz B. Eaton
Mrs. Caroline Edwards
Dr. and Mrs.
Richard H. Egdahl
Mr. and Mrs.
Richard S. Emmet
Dorothea and
Bradford Endicott

Continued on page 65

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Vibrant and Spectral Visions

Friday, December 10, 2004 8pm
NEC's Jordan Hall, Boston

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

Handel	Concerto Grosso in D major, op.6 no.5
Shostakovich	Concerto No.1 in C minor for piano, trumpet and strings **Max Levinson,** ***piano***
Schubert	Der Tod und das Mädchen, D.531 (Death and the Maiden) **Wendy Bryn Harmer,** ***soprano***
Schubert	Quartet in D minor, D.810, "Death and the Maiden", arr. for string orchestra by Gustav Mahler

Max Levinson:
"Eloquent conceptions, formidable technique"
– New York Times



781-224-1117 www.newenglandstringensemble.org

Taste the good life



Ivan & Florence Hoyt

Coming Soon! 35 New Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.
100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

MEMBERS–$2,500 to $4,999 *continued*

Mrs. Priscilla Endicott
John P. II and Nancy S. Eustis
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Mr. and Mrs. Lawrence K. Fish
Mrs. Gerald Flaxer
Dr. Eric T. Fossel
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Stephanie Gertz
Mr. Frank S. Gilligan
Ms. Pamela Ormsbee Giroux
Mr. and Mrs. Robert R. Glauber
Dr. and Mrs. Clifford D. Gluck
Carol R. and Avram J. Goldberg
Jordan and Sandy Golding
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Margaret L. Hargrove
Ellen and John Harris
Mr. and Mrs. Reed Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Richard and Carole Higginbotham
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Patricia and Galen Ho
Mr. Albert A. Holman III and Ms. Susan P. Stickells
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger B. Hunt
Mrs. Joseph Hyman
Mrs. Henderson Inches, Jr.
Mrs. Joanie V. Ingraham
Mrs. James H. Jackson
Mr. Herbert R. Jacobs
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Bela T. Kalman
Mr. and Mrs. Edwin M. Kania, Jr.
Mr. James B. Keegan
Bill Kelly
Joan Bennett Kennedy
Mr. Paul L. King
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Mrs. Elena Kingsland
Joanie and Doug Kingsley
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Sue and Harry Kohn
Alice Bator Kurland
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. David S. Lee
Mr. Alexander M. Levine
Emily Lewis
Lucia Lin
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Keith Lockhart
Mrs. Dunbar Lockwood, Jr.
Shari Loessberg and Christopher Smart
Mr. Graham Atwell Long
Mrs. Augustus P. Loring
Mr. and Mrs. Caleb Loring, Jr.
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John A. MacLeod II
Peter E. and Betsy Ridge Madsen
Mr. James A. Manninen
Dr. and Mrs. John D. Matthews
Dr. Robert and Jane B. Mayer
Mr. William F. Meagher, Jr.
Kate and Al Merck
Mr. and Mrs. Robert G. Millar
Jeffrey and Molly Millman
Mr. Peter Minichiello
Trudi and Elliot Mishara
Mr. and Mrs. Robert Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Dr. Yasuhisa and Aeiko Nakayama
Anne J. Neilson
Mr. and Mrs. Andrew L. Nichols
Mrs. Albert L. Nickerson
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Robert T. O'Connell
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Joseph and Joan Patton
Mr. and Mrs. John A. Perkins
Mr. J. H. Dainger Perry
Ms. Ann M. Philbin
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. and Mrs. Richard D. Phippen
Angie and Leon Piatelli
Leo Wasserman Foundation
Muriel K. Pokross, Trustee

Continued on page 67



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

MEMBERS–$2,500 to $4,999 *continued*

Dr. and Mrs. Jerome Porush
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Mr. and Mrs. Laurence S. Reineman
Robert and Ruth Remis
Donna Riccardi and Douglas Green
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
Debbie and Alan Rottenberg
Mr. and Mrs. William H. Rousseau
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Sylvia L. Sandeen
Betty and Pieter Schiller
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
Robert E. Scully, M.D.
Maurice and Sarah Segall
Robert G. Segel and Janice L. Sherman
The Shane Foundation
Mr. and Mrs. Malcolm L. Sherman
Mr. Maurice Simon
Mr. Marshall H. Sirvetz
Maggie and John Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Micho and William Spring
Mrs. Rex Stark
Maximilian and Nancy Steinmann
Mr. Thomas G. Stemberg
Ira and Jacquie Stepanian
Fredericka and Howard Stevenson
Mr. and Mrs. Galen L. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Mrs. Carol B. Sullivan
Mr. and Mrs. Joseph Swiniarski
Jeanne and John Talbourdet
Patricia L. Tambone
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Mr. H. Stephen Tilton
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. and Mrs. William C. Van Faasen
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
William Gallagher Associates
Margaret C. Williams
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Lynne and Frank Wisneski
Rev. and Mrs. Cornelius A. Wood, Jr.
Chip and Jean Wood
Elizabeth Zimmermann



NEXT PROGRAM. . .

Thursday, November 4, at 8
Saturday, November 6, at 8

Pre-Concert Talks by scholar/teacher Elizabeth Seitz

JAMES LEVINE conducting

STRAUSS — Concerto for Oboe and Small Orchestra

Allegro moderato –
Andante –
Vivace –
Allegro

JOHN FERRILLO

STRAUSS — Final scene from *Salome*

KARITA MATTILA, soprano

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*

Andante – Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

Opera star Karita Mattila received rave reviews for her performances as Salome last season at the Metropolitan Opera. Next week BSO audiences get a sampling of that event in this concert performance of the opera's chilling final scene, in which Salome's stream-of-consciousness soliloquy runs a gamut of emotions as she contemplates the head of John the Baptist. Also featured on this program is BSO principal oboe John Ferrillo, who is soloist in Richard Strauss's Oboe Concerto, a delightfully Mozartian work written late in Strauss's life in response to a suggestion from the late John de Lancie, the former Philadelphia Orchestra oboist who was once Mr. Ferrillo's teacher. To close the program, Maestro Levine leads Schubert's C major symphony, *The Great* (so-called to distinguish it from his shorter C major symphony, No. 6), a cornerstone of the beginnings of the Romantic movement in music, composed during the last few years of Schubert's life.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—November 4, 8-10:05
Saturday 'B'—November 6, 8-10:05

JAMES LEVINE conducting
KARITA MATTILA, soprano
JOHN FERRILLO, oboe

STRAUSS	Concerto for Oboe and Small Orchestra
STRAUSS	Final scene from *Salome*
SCHUBERT	Symphony in C, D.944, *The Great*

Thursday, November 11, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—November 11, 8-10:15
Friday Evening—November 12, 8-10:15
Saturday 'A'—November 13, 8-10:15

JAMES LEVINE conducting

CARTER	*Micomicón*
CARTER	*Symphonia: Sum fluxae pretium spei*
BEETHOVEN	Symphony No. 3, *Eroica*

James Levine Series –
Sunday, November 14,
at 3 p.m. in Symphony Hall

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, piano

MOZART	Quintet in E-flat for piano and winds, K.452
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Friday 'B'—November 26, 1:30-3:40
Saturday 'B'—November 27, 8-10:10
Tuesday 'B'—November 30, 8-10:10

JAMES LEVINE conducting
LYNN HARRELL, cello

SCHUMANN	*Manfred* Overture
LUTOSŁAWSKI	Concerto for Cello and Orchestra
LIGETI	Concerto for Cello and Orchestra
DVOŘÁK	Symphony No. 7

Thursday, December 2, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—December 2, 8-9:55
Friday Evening—December 3, 8-9:55
Saturday 'A'—December 4, 8-9:55

JAMES LEVINE, conductor
LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Roméo et Juliette*

Thursday 'B'—December 9, 8-10:25
Friday 'A'—December 10, 1:30-3:55
Saturday 'A'—December 11, 8-10:25

JAMES LEVINE conducting

SCHOENBERG	*Verklärte Nacht*
MESSIAEN	*Et exspecto resurrectionem mortuorum*
STRAVINSKY	*Symphonies of Wind Instruments*
BARTÓK	Music for Strings, Percussion, and Celesta

Programs and artists subject to change.

MCC
massculturalcouncil.org

Joy Kant Fine Art
a contemporary gallery in a traditional setting

is pleased to announce the representation of

ANDREI PETROV

New York artist featured on NBC's *The Apprentice*

Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA
JAMES LEVINE
Music
Director

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617-581-6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

PHOTOGRAPHY: MICHAEL TUTCH

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA & JAMES LEVINE





JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



McLEAN HOSPITAL 1811

VE RI TAS

The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE *Music Director*

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 7
Two 20th-Century Masterpieces for Cello, by Helen Greenwald 11
A Brief History of Symphony Hall 16
BSO Music Director James Levine 18
The Boston Symphony Orchestra 20
This Week's Boston Symphony Orchestra Program 23
From the Music Director 24
Notes on the Program 25
Featured Artists 55
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by scholar/teacher Elizabeth Seitz.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

On Loan from John Ferrillo

In conjunction with this week's performances by BSO principal John Ferrillo of Richard Strauss's Oboe Concerto, a selection of memorabilia relevant to the genesis of the Oboe Concerto has been loaned by Mr. Ferrillo to the BSO Archives and is on display in the Massachusetts Avenue corridor of Symphony Hall. As detailed in the program note beginning on page 25, Strauss composed his Oboe Concerto in response to a suggestion made by Mr. Ferrillo's former teacher, the oboist John de Lancie (1921-2002), when Mr. de Lancie was stationed in Germany as an Army Intelligence interrogator in 1945. After the war, Mr. de Lancie became principal oboe of the Philadelphia Orchestra and then director of the Curtis Institute of Music in that city. The materials being displayed were given to John Ferrillo by Mr. de Lancie's widow, Andrea, after his death.

Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie, and there will be an organ-accompanied sing-along with the Tanglewood Festival Chorus led by its conductor John Oliver. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Symphony Hall throughout the day and staff an Instrument Petting Zoo for children. The

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

THE RITE OF SPRING

Fri. Nov 12 at Jordan Hall / Sun. Nov 14 at Sanders Theatre / 7:30 p.m.

Brahms	Two Songs for Voice, Viola and Piano, Op. 91 *Featuring Mezzo Soprano Mary Nessinger*
Dvořák	Piano Quartet in D major, Op. 23
Stravinsky	The Rite of Spring for Piano Four Hands *Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.*



BCMS
CELEBRATES the Holidays

SUITES, SONATAS, AND PARTITAS
AN AFTERNOON WITH *J.S. BACH*

Sun. Dec 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"



INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

2004 Symphony Hall Open House is sponsored by UBS.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Already this season, the organ has been featured in the BSO performances of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as BSO Music Director. It will also be featured in the season-closing performances of Respighi's *Pines of Rome* and *Fountains of Rome* under Rafael Frühbeck de Burgos next May, and is being used this week in Mr. Levine's performances of the final scene from *Salome* featuring soprano Karita Mattila.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

James Levine and the Boston Symphony Chamber Players
Sunday, November 14, at 3 p.m. at Symphony Hall

BSO Music Director James Levine joins the Boston Symphony Chamber Players for a special concert in Symphony Hall on Sunday, November 14, at 3 p.m. Mr. Levine appears as pianist with the Chamber Players in Mozart's Quintet in E-flat for piano and strings, K.452, and in Schubert's Quintet in A for piano and strings, D.667, *Trout*, on a program also to include Henri Dutilleux's *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion. Single tickets priced from $29 to $105 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are on sale only at the Symphony Hall box office. A Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will take place at 2 p.m. in Symphony Hall prior to the concert.

Elliott Carter's Orchestral Music: A Conference at Harvard, Tuesday, November 9

In conjunction with the BSO's upcoming performances of Elliott Carter's *Symphonia* and *Micomicón* under Music Director James Levine on November 11, 12, and 13, the Harvard University Department of Music, the Minda de Gunzburg Center for European Studies at Harvard, and the BSO will honor the 95-year-old composer by holding a conference entitled "Elliott Carter's Orchestral Music," to take place at the Minda de Gunzburg Center for European Studies in Cambridge on Tuesday, November 9, 2004. The day will feature presentations by prominent scholars on "Poetry, Drama, and Tradition in the Music of Elliott Carter" (2 p.m.-4:30 p.m.), a panel discussion to include the presenters —Daniel Albright, David Schiff, and Anne Shreffler—as well as such guest experts as John Link and Charles Rosen (5 p.m.-6 p.m.), and a screening of "A Labyrinth of Time," a documentary film on the composer by Frank Scheffer (7 p.m.-9 p.m.). Admission is free and open to the public. The Minda da Gunzberg Center for European Studies is located on 27 Kirkland Street in Cambridge. For more information please visit www.bso.org.

The Catherine and Paul Buttenwieser Concert, Thursday, November 4, 2004

Katie and Paul Buttenwieser are lifelong music lovers. Paul has been a Trustee of the BSO for four years, bringing full circle an interest in music that started when he studied piano, violin, clarinet, and conducting as a child and teenager. The Buttenwiesers have taken a special interest in the BSO's outreach programs and have been thrilled to support BSO commissions of new works, including John Harbison's *Requiem* and Osvaldo Golijov's *Ainadamar*. This season they are honored to support the BSO commission of Harbison's Piano Concerto, to be given its world premiere by Peter Serkin under the baton of Maestro Levine.

The Buttenwiesers support many arts organizations in Boston. Paul serves as President of the Institute of Contemporary Art, as a Trustee of the Museum of Fine Arts, and as an Advisory Board member and former Chairman of the American Repertory Theatre Advisory Board. He is also an Overseer of Harvard University. The Buttenwiesers are also deeply involved with the community and social justice. In 1988 they founded the Family-to-Family Project, an agency that works with homeless families in Eastern Massachusetts. Katie, a Boston University-trained social worker, spent most of her career in the area of early child development before moving into hospice and bereavement work. Paul is a psychiatrist and psychoanalyst specializing in children and adolescents, and has taken a special interest in children with hemophilia.

The Boston Symphony Orchestra is deeply appreciative of their support of the Annual Fund and is pleased to name the concert on November 4, 2004, in their honor.

A Conversation with James Levine: The Elson Lecture at Harvard University, Wednesday, December 1, at 5:15 p.m.

This year's Louis C. Elson Lecture at Harvard University will feature BSO Music Director James Levine in conversation with Harvard University Music Department Chair Thomas Forrest Kelly. Free and open to the public, the event will take place at Harvard

University's John Knowles Paine Concert Hall, which is located behind the Science Building between Oxford Street and Massachusetts Avenue in Cambridge. For more information, please call (617) 496-6013.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, scholar/teacher Elizabeth Seitz discusses Strauss and Schubert. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Carter and Beethoven (November 11-13), Hugh Macdonald of Washington University in St. Louis discusses Schumann, Lutosławski, Ligeti, and Dvořák (November 26-30), and BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (December 2-4).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —scheduled for November 19, January 7, January 28, March 4, April 1, and April 8—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TDD/TTY 617-638-9289). Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any messages left at other times.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

Two 20th-Century Masterpieces for Cello
by Helen M. Greenwald

James Levine's Boston Symphony concerts of November 26, 27, and 30 will feature American cellist Lynn Harrell in two 20th-century cello concertos, those of Witold Lutosławski and György Ligeti, on a program with music of Schumann and Dvořák.

The contemporary repertoire for cello can be very technically demanding, often tailored to virtuosos like Mstislav Rostropovich, Yo-Yo Ma, Lynn Harrell, Truls Mørk, and Steven Isserlis (the latter three performing in the BSO's 2004-2005 season). Cello technique, however, has been tested almost from the time of the instrument's first appearances in the late sixteenth through mid-seventeenth centuries. The ingenious invention of the endpin in the nineteenth century allowed the player, now liberated from the onerous task of supporting the cello with the legs, to face new physical challenges. The modern cello, moreover, outfitted with strings containing steel instead of pure gut, could compete with larger orchestras, respond more quickly, and resonate more loudly in concert halls now meant to hold thousands and not just hundreds.



Woodcut from Praetorius's "Syntagma musicum," February 1619

New works, however, have almost always depended upon the relationship between composer and performer, an early and fruitful one being that of Franz Joseph Haydn and the cello virtuoso Anton Kraft, for whom Haydn composed his D major Concerto, a work that pushes the limitations of cello technique, even to a degree that continues to "worry" the modern virtuoso. Much modern cello composition, similarly, is the result of collaboration between composer and performer, and not least such great cellists as Mstislav Rostropovich and Yo-Yo Ma. Rostropovich has commissioned at least 100 works for cello, including Henri Dutilleux's *Tout un monde lointain...* and Witold Lutosławski's Concerto (both being played by the BSO this season), as well as works for cello and orchestra by Berio, Bernstein, Britten, Messiaen, Penderecki, Prokofiev, Schnittke, and Shos-

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
PAUL R. DAVIS
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN B. MURPHY
[illegible]
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
[illegible]

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

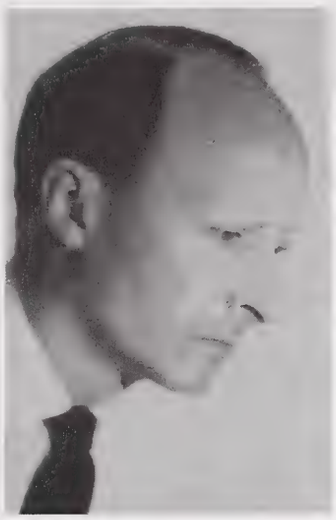
You'll give it a standing ovation.

HOTEL COMMONWEALTH

Reservations 617.933.5000 | www.hotelcommonwealth.com

takovich, many of which have become part of the standard repertoire. Yo-Yo Ma has also been extraordinarily active, as commissioner and performer of works by Corigliano, Danielpour, Harbison, Kirchner, Rouse, Tan Dun, and Williams.

Which 20th-century pieces mark a turning point for cello players insofar as new challenges are concerned? Many cellists would point to two works, both sonatas, and both from 1915: Claude Debussy's Sonata for Cello and Piano and Zoltán Kodály's Solo Sonata, Opus 8. The Debussy requires the cellist to speak a new language, and thus take a new approach to the instrument, while the Kodály is a compendium of cello techniques, new and old, including the left-hand pizzicatos most often associated with Kodály's colleague Bartók, and the retuning of the two lower strings, a practice originating in the time of Bach. Today, even students have vanquished the practical demands of the Kodály Sonata, as an astonishingly high level of technical proficiency on the cello is now the norm. This is the result of composers challenging players, players challenging composers, and, most important, evolving pedagogy. One consequence of such advancement is that contemporary orchestras often experience difficulty in choosing new players; it's no longer simply a question of who plays most accurately, since these days everyone has "chops." Today's cellists are likely to point to a work like Elliott Carter's Cello Sonata (1948) when asked to name a "difficult" piece, and more for its intellectual demands than its physical obstacles.



Witold Lutosławski

Contemporary composers have experimented with ways to produce new and different sounds from the cello—in the classical imagination, a singer without words. Cellists have been asked to strike the body of the instrument with their hands or bow, or play beneath the bridge instead of above it. Even new means of performing have been conceived: cellists dance (observed in London's Covent Garden not too long ago; the cello was strapped to the player's body); cellists have performed topless (introduced in 1967 by the late Charlotte Moorman, who did *not* start a trend); and cellists now play in rock clubs (Matt Haimovitz, for example). Cellos can also be amplified or accompanied by electronic tape. What's most striking about the contemporary cello concerto, however, is that it speaks for the individual composer and performer without reflecting, necessarily, a particular "school" of composition or performance. The concertos by Lutosławski and

Restore Your Dream

Restored Steinways Available
A Tradition of Excellence
Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com



clutter ⇢ clarity



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

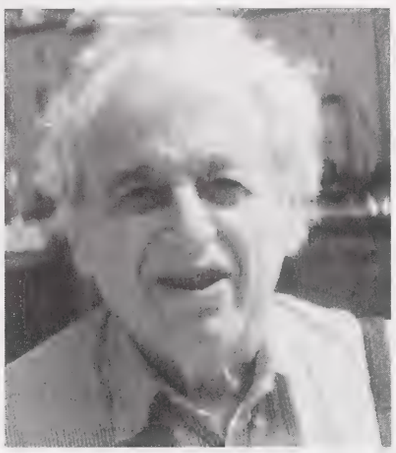
Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

Ligeti to be played by Lynn Harrell with the BSO in November are great examples of such modern "independence."

Lutosławski's Cello Concerto does, however, contain at least one vestige of the Baroque, in the simple series of repeated notes on the pitch D played by the solo cello at the beginning, then returning frequently as a refrain or "ritornello." This is the only tonal-structural anchor Lutosławski provides in a compositional space that he deems governed by "limited random choice," meaning that the players are free to articulate their parts as they see fit, but within defined boundaries. Meter signatures appear sporadically throughout the work, and bar lines are employed to indicate beginnings and ends of sections, while time is controlled more precisely by metronome markings, indications of exact time lapsed (e.g., 5" here or 2" there), and verbal descriptions in the score. Much of the piece seems improvisatory, as the solo cellist opens the concerto with a lengthy and quietly inward passage that becomes gradually more outspoken and infiltrated by ensembles of solo players, beginning with the trumpets followed by cellos, harp, clarinets, and ultimately the percussion instruments, remaining strings, and winds. This is actually a very romantic work, often emotionally moving in soulful *cantabile* passages that evoke the passion of the Elgar concerto.



György Ligeti

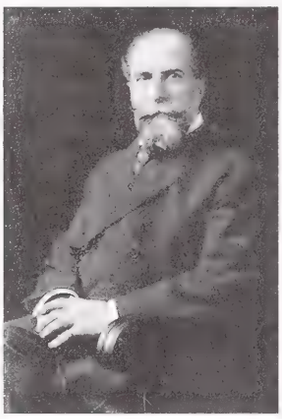
Ligeti, on the other hand, answers, at least in part, the question of what it means to be quintessentially modern, as his concerto seems to aspire to the condition of electronically produced sound. This is most evident in the nearly impossible dynamic demands that he places upon the soloist and the orchestra. As in the Lutosławski, the solo cello begins the work, but under the utmost dynamic and sonic constraints. Here Ligeti has indicated a dynamic level of *pppppppp* (quieter than the flutter of hummingbirds' wings!), and qualified it even further by demanding *con sordino* (with mute), *sul tasto* (to be bowed on the fingerboard, thus reducing the resonance and volume by a huge percentage), *senza vibrato* (without vibrato), and *sul II* (to be played in a high position on the D-string, where the sound will be softer and less cutting than if played on the A-string). A further instruction, "*unhörbar, wie aus dem Nichts kommend*" ("inaudible, as if coming from nothing") makes clear that Ligeti wants as little sound as possible! The instruments that enter thereafter—first strings and then winds and brass—are also cautioned to be nearly inaudible. Thus, Ligeti's concerto, as opposed to Lutosławski's brash and often percussive outpouring, is an exercise in stasis and seamlessness. And to take the "quasi-electronic" aspect of the work a step further, Ligeti's profuse comments in nearly every measure of the score not only reflect a greater than usual attempt to control performance, but even inspire an imaginary picture of the composer turning dials, all the more remarkable in a piece that actually contains no electronically produced sound at all. This kind of control, however, is not a manifestation of ego, rather a product of Ligeti's boundless imagination and desire for a particular affect so quintessentially modern that it would have been impossible to conceive before the twentieth century.

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

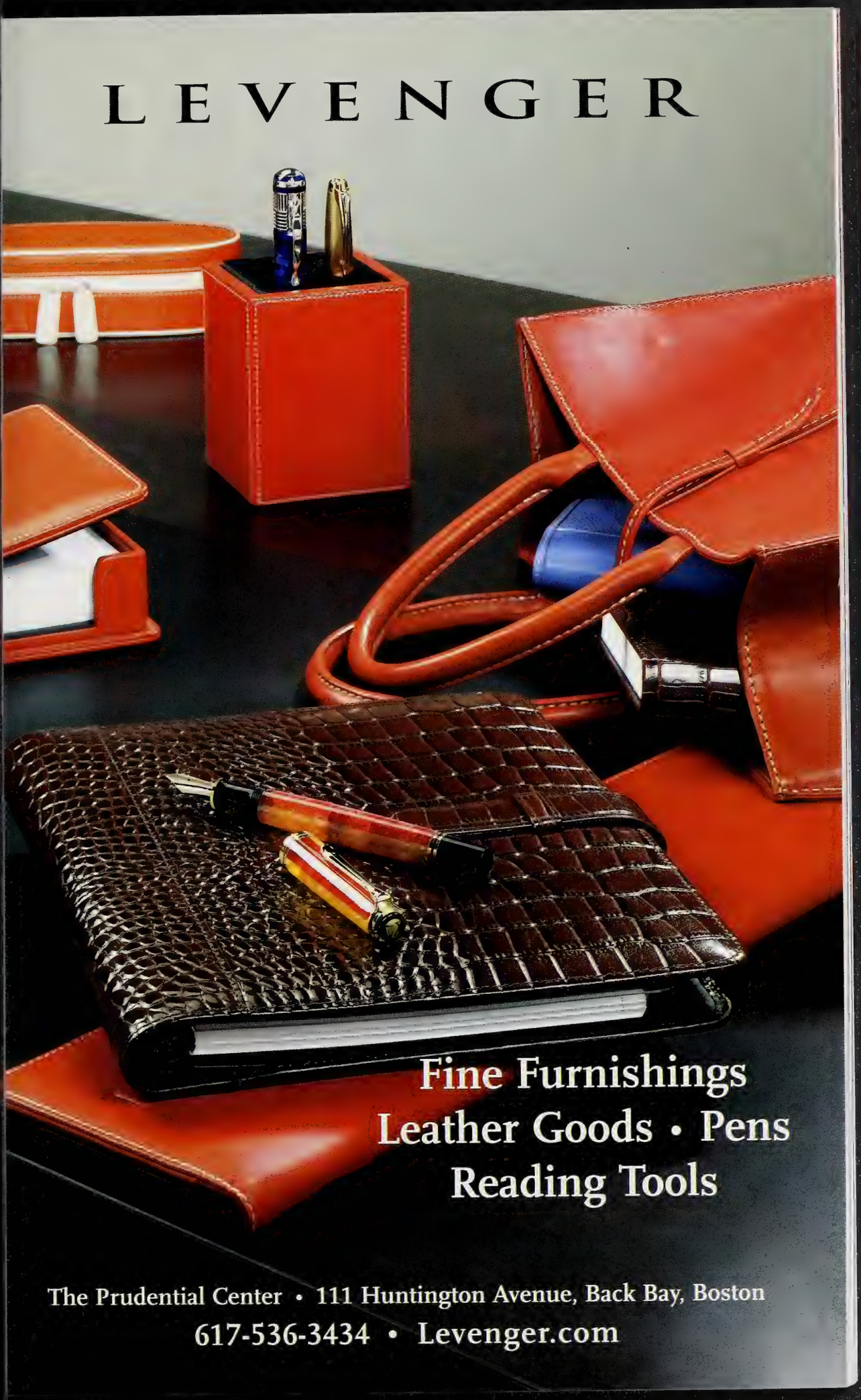
Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

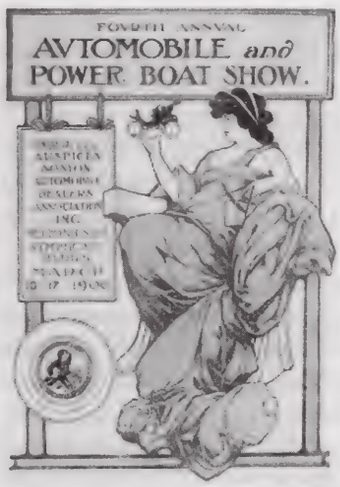
ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brings the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



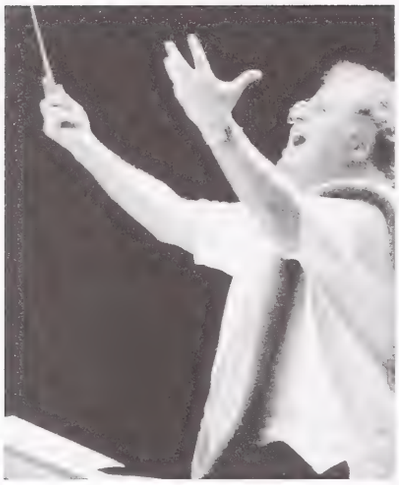
From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, November 4, at 8
THE CATHERINE AND PAUL BUTTENWIESER CONCERT
Saturday, November 6, at 8
SPONSORED BY EMC CORPORATION

JAMES LEVINE conducting

STRAUSS — Concerto for Oboe and Small Orchestra

Allegro moderato –
Andante –
Vivace –
Allegro

JOHN FERRILLO, oboe

STRAUSS — Final scene from *Salome*

KARITA MATTILA, soprano

Text and translation begin on page 38.

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*

Andante – Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

UBS is proud to sponsor the BSO's 2004-2005 season.

These concerts will end about 10:10.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

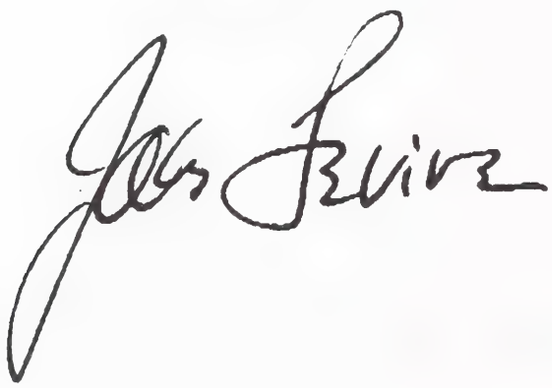
Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

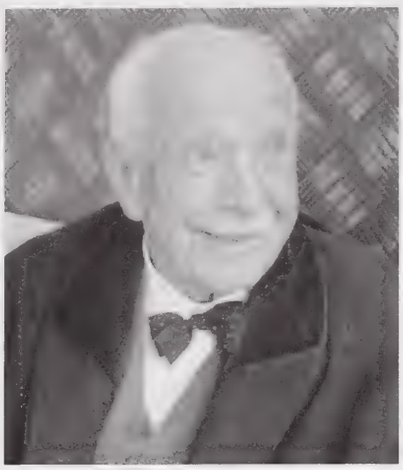
From the Music Director

A study in contrasts: two works by Richard Strauss contrast the huge orchestration and *éclat* of *Salome* with the infinitely more classically oriented Oboe Concerto from forty years later. The concerto also reminds us what a genius of a song composer Strauss was throughout his career, perhaps most eloquently in his few remaining years at the end of the Second World War. At the same time, this program gives me the great pleasure of collaborating with artists I know well from our years together in New York—BSO principal John Ferrillo, who as first oboe for fifteen years at the Metropolitan Opera played virtually the entire operatic repertoire with me before coming to Boston, and the amazing soprano Karita Mattila, with whom I've collaborated at the Met in *Fidelio*, *Don Giovanni*, *Die Meistersinger von Nürnberg*, *Lohengrin*, *Simon Boccanegra*, and *Elektra*.

Except for the fact that he was the first great Lieder composer (over 600!), Schubert is surely as far removed from Strauss and Strauss's world as can be. His *Great* C major symphony is one of my favorite works, and one I've programmed so regularly from the very start that it seems hardly a season goes by when I don't do it somewhere. Schubert was, of course, a composer *nonpareil* of songs and Masses, and the structure of his symphonies is often much looser, more vocal in character, than those of Mozart or Beethoven. In this unbelievable late masterpiece, we see him creating the single largest orchestral work of his era, a visionary conception in thematic content and dramatic character.



Richard Strauss
Concerto for Oboe and Small Orchestra


Photo courtesy of John Ferrillo

Richard Georg Strauss was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch, Germany, on September 8, 1949. He completed his Oboe Concerto on October 25, 1945, slightly revising the ending on February 1, 1948. The first performance was given on February 26, 1946, by Marcel Saillet with the concerto's dedicatees, the Zurich Tonhalle Orchestra and Dr. Volkmar Andreae (whose name is misspelled by the publisher in the study score). The American premiere was given in 1948 as part of a radio broadcast with soloist Mitchell (Mitch) Miller and the Columbia Concerto Orchestra under Daniel Saidenberg. The Boston Symphony Orchestra has played the work on just two previous occasions, with then BSO principal oboe Ralph Gomberg under Erich Leinsdorf's direction on subscription concerts in January 1966, and with soloist Heinz Holliger under Seiji Ozawa's direction on August 5, 1988, at Tanglewood. In addition to the solo oboe, the score calls for an orchestra of two flutes, English horn, two clarinets, two bassoons, two horns, and strings. In the present performances, BSO principal oboe John Ferrillo employs emendations to the score made by his teacher, the late John de Lancie, who was for many years principal oboe of the Philadelphia Orchestra (see below).

Late in life, Strauss rediscovered the charms of absolute, that is, non-programmatic music for instruments. In 1870—the year his father played principal horn in the premiere of *Die Walküre*—he had begun his seventy-eight-year career as a composer with a *Tailor's Polka* for piano, and from the days of his young manhood we have a number of attractive pieces that still get an occasional airing today, among them a wind serenade, a cello sonata, a violin concerto, the Horn Concerto No. 1, the F minor Symphony, the *Burleske* for Piano and Orchestra, and the Violin Sonata. With *Aus Italien* in 1886 he began a flirtation with illustrative music, soon taking a more decisive step in that direction with *Macbeth*.

From then until 1903, the year of the *Symphonia domestica*, the orchestral tone poem was Strauss's principal concern; with *Salome*, finished and performed in 1905, he completed the shift to what he thought of as his real métier, that of opera composer. There is of course some overlap: with *Guntram* (1894) and *Feuersnot* (1901) he had already made forays into the operatic world, and *An Alpine Symphony* (1915) is a grand postscript to the series of tone poems. But except for the *Alpine Symphony* and the two quasi-concertos for the one-armed pianist Paul Wittgenstein, *Parergon zur Symphonia domestica* (1924) and *Panathenäenzug* (1927), both of which await revival, years went by without a significant piece of instrumental music from Strauss's pen. Indeed, he complained that the prospect of writing a piece of music unattached to a poetic or dramatic plan suggested no ideas to him.

But when Strauss was in his late seventies this all changed. As always, he was motivated by practical considerations. The regime he had neither endorsed nor repudiated had pressed the self-destruct button, and prospects for opera were not good. Theaters were going up in flames or collapsing as rubble, musicians and technical personnel were absorbed into the armed forces, and in 1944 such theatrical establishments as were still functioning were shut down as part of an attempt to alleviate the fuel crisis.

Having completed his last opera, *Capriccio*, in 1941, Strauss next wrote his Second Horn Concerto, continuing on his new path with two substantial works for wind ensem-

In Tribute

It is with gratitude and great pleasure that I dedicate my performances of the Strauss Oboe Concerto this week to the memory of my teacher, the great oboist John de Lancie. It was while stationed in Europe during World War II as an Army Intelligence interrogator (having first been drafted into the Army and sent to North Africa to play in the Army band) that Mr. de Lancie met Strauss at his Garmisch villa. In a conversation with the composer not long after, he asked Strauss whether he'd ever considered writing an oboe concerto—a suggestion that led to Strauss's writing this gem of a work so late in his career. Before the war, Mr. de Lancie had played under Fritz Reiner first in the Curtis Orchestra, and then for two years as principal in the Pittsburgh Symphony before wartime circumstances intervened.



John de Lancie became my teacher at the Curtis Institute in Philadelphia when I arrived there, at eighteen, some thirty years ago. At the time, he was principal oboe of the Philadelphia Orchestra, having himself studied at Curtis with his great predecessor in that position, the legendary Marcel Tabuteau. He then sat alongside Tabuteau as a Philadelphia Orchestra member before succeeding his teacher as principal.



Mr. de Lancie retired from playing at age fifty-five, at which time he became director of the Curtis Institute, where he remained until 1985. Soon after, he recorded the piece that his own suggestion had inspired Strauss to write (though he did make certain emendations at that time to simplify some of the breathing-related technical difficulties inherent in Strauss's original). After leaving Curtis, he taught for many years at the Aspen Festival in Colorado and served as director of the New World School of Music in Miami, Florida. To the very end, he possessed the same clarity of vision, sense of purpose, and indefatigable will power that marked his playing and teaching throughout his life.

In the spring of 2002, shortly before his death, John de Lancie asked me if I would play his edition of this work. I assured him that I would, not dreaming that James Levine would shortly ask me to do my very first performances of the Strauss with the BSO this fall. In doing so, I also respectfully dedicate these performances to Mr. de Lancie's widow, Andrea, who, along with her husband, took such a devoted and caring interest in shepherding the course of my own training and career.

John Ferrillo

ble (they are titled *From an Invalid's Workshop* and *Cheerful Workshop*), the wondrous *Metamorphosen* for Twenty-three Solo Strings, this Oboe Concerto, and the Duet-Concertino for Clarinet and Bassoon with Strings and Harp. The Four Last Songs and *Metamorphosen*, an agonized meditation on a theme revealed on the last page as that of the *Eroica*'s funeral march, are the rich and deep gatherings of that remarkable *Spätlese* (or period of "late gleanings"); the other works are more by way of divertissements. Strauss called these his "wrist exercises." However it came about, through some loving-kindness the old man found the strength and the concentration to present to the world one more bundle of masterpieces, major and minor, and, even at their most lightweight, music of elegance and purity.



Photo courtesy of John Ferrillo

Richard Strauss and John de Lancie at the composer's Garmisch villa in 1945

Among the music-loving American soldiers stationed in Bavaria whose curiosity was aroused by the Garmisch villa with the nameplate "Dr. Richard Strauss" on the gate was Alfred Mann, who would later become one of our most distinguished musicologists and teachers as well as an enlivening conductor of Baroque music. As a refugee from the Third Reich, Mann was fluent in German and thus particularly welcomed when he called to pay his respects. He was invited to return, and on several later visits brought along a younger friend, John de Lancie (1921-2002), who had joined the Army as a bandsman but was later transferred to the Office of Strategic Services. Though only twenty-one when he was drafted, de Lancie had already been Fritz Reiner's principal oboe in the Pittsburgh Symphony. In 1954 he went on to succeed his teacher, the great Marcel Tabuteau, as principal oboist of the Philadelphia Orchestra, and in 1977 he was appointed successor to Rudolf Serkin as director of his alma mater, the Curtis Institute of Music, where he remained until 1985, after which, before retiring, he was director of the New World School of Music in Miami, Florida, and taught for many years at the Aspen Music Festival in Colorado.

"During one of my visits with Strauss," de Lancie recalled some years ago,

> I asked him if, in view of the numerous, beautiful, lyric solos for oboe in almost all his works, he had ever considered writing a concerto for oboe. He answered "NO," and there was no more conversation on the subject. He later told a fellow musician friend of mine [Alfred Mann] that the idea had taken root as a result of that remark. He subsequently, in numerous interviews and letters, spoke of this concerto in reference to my visits with him, and I have a letter from him inviting me to the first performance in Zurich.... After my return to America and civilian life in 1946, I corresponded with the family. I received a letter from the editor of Boosey [& Hawkes, Strauss's English publisher] informing me of a request from Strauss that I should be offered the first performance in America....

That was not to be: the first American performance was given in 1948 on a broadcast by Mitchell Miller and the Columbia Concerto Orchestra under Daniel Saidenberg. Strauss's autograph score is headed "Oboe Concerto 1945/suggested by an American

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Sculpture by [illegible]

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

soldier/oboist from Chicago."* Nonetheless, until he recorded it in 1988, de Lancie had only a single opportunity to perform "his" concerto, and that was with Eugene Ormandy and the Philadelphia Orchestra in Interlochen, Michigan, in the summer of 1964.

Oboists tend to go pale when you say the dread words "Strauss Concerto." Most particularly this response has to do with the opening, where, after two twitches from the cello, the oboe has a solo of fifty-seven measures in a fairly leisurely tempo and with not so much as a single sixteenth-rest. However, having faced this technical obstacle, the oboist finds a melodic line that is sinuous and lovely, thoroughly vocal in manner, the oboe seeming to be a kind of *seconda donna*, somewhere between serious or semi-serious heroine and soubrette. If you are occasionally reminded of the *Symphonia domestica* or *Ariadne auf Naxos*, it is probably because Strauss wanted you to be. There are moments, too, when the work seems like a study for the Four Last Songs, particularly *Beim Schlafengehen*. The orchestral framework is delightfully detailed and also managed with admirable (and necessary) discretion and tact. The cello twitch that started the music rolling turns out to be not just a pervasive feature of the first movement, but also a bit of common ground between it and the gentle Andante. (Here, too, Strauss begins with a cruel endurance challenge, a cantilena of thirty-three unbroken measures.) This movement spills into an elaborate cadenza with orchestral punctuation. The

*Eric Van Tassel suggests in the notes to John de Lancie's recording that perhaps Strauss had never heard of Pittsburgh, but his and Pauline Strauss's American tour in 1904 had included two concerts in that city, an orchestral program and a Lieder recital. More likely, it was a simply memory slip on the part of the eighty-one-year-old composer. De Lancie's account of the concerto's genesis is quoted in the liner notes to his recording, made originally for RCA and more recently available on Boston Records.

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

Give the gift of an exciting musical experience!

Gift Certificates are available in any amount and may be used toward the purchase of tickets to any BSO or Boston Pops performance at Symphony Hall or Tanglewood. Gift Certificates may also be used at the Symphony Shop to purchase merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, or the Symphony Hall Box Office, 301 Massachusetts Avenue, Boston, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

cadenza leads directly into a spirited rondo, gracefully nostalgic for the eighteenth century. By way of another, shorter cadenza, Strauss moves into an expansive coda. The tempo of this Allegro is actually slower than that of the preceding Vivace; however, the beats allow for subdivision into very fast notes so that the effect of the close is nicely brilliant.

Strauss's 1948 revision of the concerto consisted of slightly reshuffling the internal order of the first eighteen measures and expanding the coda from seventeen measures to twenty-nine. He did it ingeniously. Nonetheless, I find myself wishing he had left the coda alone. Boosey and Hawkes published the original version minus the nervous 1948 redundancies (only with piano reduction, never as a study score), but they have long since withdrawn the edition, which is now nearly impossible to find. The first recording of the concerto, made in 1946 by the great oboist Leon Goossens, of course gives the original ending, and so does John de Lancie's. Mr. de Lancie's edition of the piece provides an occasional interjection of solo clarinet, flute, bassoon, and horn to facilitate the breathing problems. John Ferrillo makes use of those emendations (though not the cuts in that edition) while also employing Strauss's final (1948) version of the coda.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming. His program note on Strauss's Oboe Concerto was written originally for the San Francisco Symphony Orchestra and is used here by kind permission of that orchestra.

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Vibrant and Spectral Visions

Friday, December 10, 2004 8pm
NEC's Jordan Hall, Boston

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

Handel	Concerto Grosso in D major, op.6 no.5
Shostakovich	Concerto No.1 in C minor for piano, trumpet and strings **Max Levinson,** ***piano***
Schubert	Der Tod und das Mädchen, D.531 (Death and the Maiden) **Wendy Bryn Harmer,** ***soprano***
Schubert	Quartet in D minor, D.810, "Death and the Maiden", arr. for string orchestra by Gustav Mahler

Max Levinson:
"Eloquent conceptions, formidable technique"
– New York Times



781-224-1117 www.newenglandstringensemble.org



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Richard Strauss
Final scene from *Salome*



Richard Georg Strauss was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch, Germany, on September 8, 1949. He composed Salome *between 1903 and 1905 to a libretto derived from Oscar Wilde's play of the same name in the German translation of Hedwig Lachmann. (The last page of the score is dated June 20, 1905, though Strauss did not compose the music for Salome's "Dance of the Seven Veils" until August.) The opera was premiered at the Dresden Court Opera on December 9, 1905, with Marie Wittich in the title role and Ernst von Schuch conducting. A public rehearsal took place at the Metropolitan Opera on January 22, 1907, for what would have been the American premiere, but the performance was cancelled, the actual premiere being given several years later by the Manhattan Opera Company on January 28, 1909. The Boston Symphony Orchestra has performed the complete opera on two occasions, both times under the direction of Seiji Ozawa: first in subscription performances in April 1991, with Hildegard Behrens in the title role, and ten years later in a Tanglewood performance on August 4, 2001, with Deborah Voigt in the title role. The BSO's first performances of music from the opera took place in April 1912, when Max Fiedler conducted the Dance of the Seven Veils, which figured later in BSO programs led by Pierre Monteux, Serge Koussevitzky, Richard Burgin, Fritz Reiner, Erich Leinsdorf, William Steinberg, and Seiji Ozawa. The final scene has been given in Boston Symphony concerts on a number of occasions, first in a Tanglewood on Parade performance of August 13, 1954, with soloist Brenda Lewis under the direction of Thomas Schippers, and in subsequent performances featuring Leontyne Price (with Erich Leinsdorf conducting, in March 1965, at which time it was recorded for RCA), Phyllis Curtin (Gunther Schuller conducting, at Tanglewood in 1974), Hildegard Behrens (Ozawa conducting, in April 1983), Leontyne Price again (also under Ozawa, in July 1983 at Tanglewood), and Jessye Norman (again under Ozawa, in August 1987 at Tanglewood). In addition to the soprano soloist, the final scene of the opera calls for a large orchestra consisting of three flutes and piccolo, two oboes and English horn, heckelphone, four clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, four trombones and tuba, four timpani, one small timpani, tam-tam, cymbals, bass drum, side drum, tambourine, triangle, xylophone, castanets, glockenspiel, organ, harmonium, and strings.*

By the end of the nineteenth century, many artists all over Europe and America felt that familiar modes of expression had been largely exhausted; they looked for something new, something exotic, that would offer a new field to exploit. Improved communications and travel brought information about the East—the Middle East first (owing largely to Napoleon's exploits in Egypt), gradually expanding attention throughout the Near East. The painter Delacroix visited North Africa and returned with richly colored, gloriously evocative canvases and sketches revealing a world distant from European sensibilities. Victor Hugo's poetic *Orientales* were widely popular. The French composer Felicien David influenced generations of French musicians with his ode-symphony *Le Desert* (1844) and his evocative operetta *Lalla Rookh* (1862), based on Thomas Moore's lengthy poem, setting off a veritable frenzy of orientalia. In Germany, too, Robert Schumann took an early part in the new sensibility with his cantata *Das Paradies und die Peri* (1843), derived from a story contained in Moore's *Lalla Rookh*. Edward FitzGerald's freely paraphrased translation of the *Rubaiyat of Omar Khayyam* (1859) provided a new infusion of material built on a hedonistic world-view exploited by various composers. Exoticism played a role even in such outposts of European culture as far-off Boston,

When you choose Derby and Company you work with Mark, Jon and Burt Derby.

When you choose us, we listen to you and we work with you to design an investment program that meets your unique needs.

And because it's our company, we value the relationships we build with the individuals and families who trust us to preserve, manage and grow their wealth.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

THE BOSTON CONSERVATORY



COME SEE

New Music Festival

Enjoy music by 20th century composers, from Dmitri Shostakovich to Benjamin Britten, to the Conservatory's own Andy Vores.

NOVEMBER 3–7

| Call the box office for tickets: 617-912-9222 |

MORE THAN
MUSIC
DANCE
THEATER

where composers evidently found that orientalism gave them a license for sensuous expression not otherwise welcome among the staid Brahmins of the Hub. Arthur Foote's *Four Character Pieces after the Rubaiyat of Omar Khayyam* is far and away his most sensuously scored orchestral work, and the scene of Judith's seduction and murder of the brutal Assyrian general Holofernes in George Chadwick's lyric drama *Judith* (1900) is at once lush and savage. Judith and Holofernes also formed the subject of one of the most famous paintings of Gustav Klimt, the foremost painter of art nouveau in Vienna, whose work combined an exotic with an erotic sensibility.



A caricature by George Villa: Salome presenting the head of Strauss the rose-bearer ("Der Rosenkavalier") on a silver charger

Oscar Wilde had been taken with the story of Salome after seeing, in the winter of 1891-92, an exhibition of the work of Gustave Moreau, whose painting *L'Apparition*, depicting the climactic moment of the story, had been voted picture of the year by the Salon. Soon after, Flaubert had written a short story and Massenet an opera on Herodias, which dealt with the theme. Wilde was taken with the notion of Salome's dance. Since the attention given to the story of Salome, Herod, Herodias, and John the Baptist was essentially a Parisian phenomenon, Wilde wrote his play in a poetic French prose. The play was originally a flop in Paris, and the British censor absolutely refused permission to perform the work in England, but in 1901 a German translation by Hedwig Lachmann was a tremendous success at Max Reinhardt's theater in Berlin. Strauss went to Berlin to see the production and decided to use Wilde's text directly, in the Lachmann translation (with cuts), rather than having a libretto specially written.

The score took two years to complete. The exotic subject stimulated the composer to experiment with harmony and orchestral color, with heightened intensity and emotional force. When Strauss played part of the score for his father, a famous horn player and a notoriously conservative musician, shortly before the father's death, the poor man could only remark, "Oh God, what nervous music. It is exactly as if one had one's trousers full of maybugs."

The "Dance of the Seven Veils" was evidently the last music to be composed. Strauss played and sang the score for Gustav Mahler and his wife Alma when it was nearly done. But when he got to the dance, Strauss simply muttered, "Haven't got that done yet." Mahler considered it a serious risk to put off composing such an important part of the score and then trying to recapture the proper mood, but Strauss was confident that he would be able to do it.

When it was finally performed in Dresden, the opera had an enormous success, but it faced censorship troubles almost everywhere. A public dress rehearsal at the Metropolitan Opera shocked so many influential people that it was not heard again there for a quarter of a century. Still, the opera has long since become recognized as one of the composer's finest achievements, a great theatrical tone poem, symphonic in its construction, with a richly worked tapestry of thematic ideas that grow and develop along with the plot.

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, "suggests that the size of a group...can make a big difference." As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their ponchos, or their polo shirts, or their big hoop earrings, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

The first part of the story can be briefly summarized. It is a summer night with the moon shining brightly. There is revelry in the palace of Herod Antipas, but outside in the courtyard the guards are talking about the beautiful Salome, the young, innocent daughter of Herodias, whom Herod has just taken to wife, though she had been married to his half-brother. The guards are watching over a locked cistern in the courtyard, in which John the Baptist (or Jochanaan, to give the Hebrew form of his name) is being held by Herod. The king is afraid of the prophecies of this outspoken man, and Herodias hates him for his attacks on her adulterous marriage to Herod.

Salome, a young and innocent virgin in the midst of this depraved court, comes out from the palace to get away from the noise and the drinking and especially from Herod's eyes, which are always on her. She hears the voice of Jochanaan crying from the cistern and orders the guards to bring him up so she can speak to this strange man who frightens her mother so. She is as fascinated by him as he is repelled by her, and in the course of their dialogue she feels the first stirrings of a physical passion, which is all the stronger because he refuses to have any part of it. He spurns her in no uncertain terms and returns to his cell; she broods and meditates revenge.

Herod and Herodias enter with the court; Herod is clearly entranced by Salome, to the understandable rage of Herodias. Herod asks Salome to dance for him; when she refuses, he offers further and further inducements, even promising half his kingdom, then offering her whatever she desires. Now she agrees and performs the famous "Dance of the Seven Veils." Mahler had warned Strauss that it would only be a hodge-podge, given the way in which it was composed, and many critics continue to insist that it is the weakest music of the opera, and the least integrated part of the score. Even if one admits the truth of these remarks, the dance is a wonderfully sensuous potpourri of the main themes of the opera, opening with themes found only in the dance (to give it a barbaric local color) but continuing with various seductive ideas, including a slow waltz that culminates in a brilliant presto section ending in a wild version of the theme of Salome's lust for Jochanaan.

At the end of the dance, Salome throws herself at the feet of the entranced Herod and names her reward: "The head of Jochanaan!" Herod is terrified at the thought of murdering this man, but Herodias, for the first time, backs up her daughter's request. Eventually Herod is forced to give in, and an executioner is sent down into the cistern. Salome listens with gruesome anticipation. The executioner returns, bearing the head of Jochanaan on a silver charger. Herod hides his face; Herodias smiles. But Salome seizes the head and begins her final scene, a moment of tremendous emotional release to this young girl.

It is possible that Strauss composed this music before anything else in the score. Certainly the themes and the text fit together as if conceived simultaneously. Salome's moods range from fervor to mystery as she ponders the nature of love in a singularly morbid way. Her love song to Jochanaan from earlier in the opera now reappears in a broad recapitulation, resolving into nostalgia and a chill consideration of the mysterious relationship between love and death. With gruesome sensuality Salome exults in finally kissing the lips of Jochanaan. The moon breaks out of the clouds to illumine the scene, and Herod, in revulsion, orders his soldiers, "Kill that woman." In the few remaining measures, the soldiers rush forward and crush her under their shields.

—Steven Ledbetter

Text and translaton begin on the next page.

RICHARD STRAUSS Final scene from "Salome"

SALOME

Ah! Du wolltest mich nicht deinen
Mund küssen lassen, Jochanaan.
Wohl, ich werde ihn jetzt küssen.
Ich will mit meinen Zähnen
hineinbeissen, wie man in eine reife
Frucht beissen mag.
Ja, ich will ihn jetzt küssen, deinen
Mund, Jochanaan. Ich hab' es gesagt.
Hab' ich's nicht gesagt!
Ja, ich hab' es gesagt.
Ah! Ah! Ich will ihn jetzt küssen...
Aber warum siehst du mich nicht an,
Jochanaan? Deine Augen, die so
schrecklich waren, so voller Wut
und Verachtung, sind jetzt geschlossen.
Warum sind sie geschlossen?
öffne doch die Augen,
erhebe deine Lider, Jochanaan!
Warum siehst du mich nicht an?
Hast du Angst vor mir, Jochanaan,
dass du mich nicht ansehen willst?
Und deine Zunge, sie spricht kein Wort,
Jochanaan, diese Scharlachnatter,
die ihren Geifer gegen mich spie.
Es ist seltsam, nicht?
Wie kommt es, dass diese rote Natter
sich nicht mehr rührt?
Du sprachest böse Worte gegen mich,
Salome, die Tochter der Herodias,
Prinzessin von Judäa!
Nun wohl! Ich lebe noch,
aber du bist tot,
und dein Kopf gehört mir.
Ich kann mit ihm tun, was ich will.
Ich kann ihn den Hunden vorwerfen
und den Vögeln der Luft.
Was die Hunde übrig lassen, sollen die
Vögel der Luft verzehren...
Ah! Ah! Jochanaan, Jochanaan,
du warst schön.
Dein Leib war ein Elfenbeinsäule
auf sibernen Füssen.
Er war ein Garten voller Tauben
in der Silberlilien Glanz.
Nichts in der Welt war so weiss
wie dein Leib.
Nichts in der Welt war so schwarz
wie dein Haar.
In der ganzen Welt war nichts so rot
wie dein Mund.
Deine Stimme war ein Weihrauchgefäss,

Ah! Thou wouldst not suffer me
to kiss thy mouth, Jokanaan.
Well, I will kiss it now.
I will bite it with my teeth
as one bites a ripe fruit.

Yes, I will kiss thy mouth,
Jokanaan. I said it:
did I not say it!
Yes, I said it.
Ah! ah! I will kiss it now...
But, wherefore dost thou not look at
me, Jokanaan? Thine eyes, that
were so terrible, so full of rage
and scorn, are shut now.
Wherefore are they shut?
Open thine eyes!
Lift up thine eyelids, Jokanaan!
Wherefore doest thou not look at me?
Art thou afraid of me, Jokanaan,
that thou wilt not look at me?...
And thy tongue, it says nothing now,
Jokanaan, that scarlet viper,
that spat its venom upon me.
It is strange, is it not?
How is it that the red viper
stirs no longer?
Thou didst speak evil words against me,
me, Salome, daughter of Herodias,
Princess of Judaea!
Well, Jokanaan, I still live,
but thou, thou art dead,
and thy head belongs to me.
I can do with it what I will.
I can throw it to the dogs
and to the birds of the air.
That which the dogs leave, the birds
of the air shall devour...
Ah! Jokanaan, Jokanaan,
thou wert beautiful.
Thy body was a column of ivory
set on a silver socket.
It was a garden full of doves
and of silver lilies.
There was nothing in the world so
white as thy body.
There was nothing in the world so
black as thy hair.
In the whole world there was nothing
so red as thy mouth.
Thy voice was a censer,

und wenn ich dich ansah,
hörte ich geheimnisvolle Musik.
Ah! Warum hast du mich nicht
angesehen, Jochanaan?
Du legtest über deine Augen die Binde
Eines, der seinen Gott schauen wollte.
Wohl! Du hast deinen Gott gesehen,
Jochanaan, aber mich, mich, mich
hast du nie gesehen!
Hättest du mich gesehen,
du hättest mich geliebt!
Ich dürste nach deiner Schönheit.
Ich hungre nach deinem Leib.
Nicht Wein noch äpfel können mein
Verlangen stillen...
Was soll ich jetzt tun, Jochanaan?
Nicht die Fluten, noch die grossen
Wasser können dieses brünstige
Begehren löschen....
Oh! Warum sahst du mich nicht an?

Hättest du mich angesehen,
du hättest mich geliebt.
Ich weiss es wohl, du hättest mich
geliebt, und das Geheimnis der Liebe
ist grösser als das Geheimnis des Todes.

and when I looked on thee
I heard a strange music.
Ah! wherefore didst thou not
look at me, Jokanaan?
Thou didst put upon thine eyes the
covering of him who would see his God.
Well, thou hast seen thy God,
Jokanaan, but me, me, me,
thou didst never see.
If thou hadst seen me,
thou wouldst have loved me.
I am athirst for thy beauty;
I am hungry for thy body.
Neither wine nor fruits can
appease my desire.
What shall I do now, Jokanaan?
Neither the floods nor the great
waters can quench my passion.

Oh! wherefore didst thou not look
at me?
If thou hadst looked at me
thou wouldst have loved me.
Well I know that thou wouldst have
loved me. And the mystery of love
is greater than the mystery of death.

[*Herod is terrified at the monstrous sight, draws his cloak over his face, and orders the torches extinguished. A great black cloud covers the moon, and the Tetrarch begins to climb the staircase.*]

Ah! Ich habe deinen Mund geküsst,
Jochanaan. Ah! Ich habe ihn geküsst,
deinen Mund, es war ein bitterer
Geschmack auf deinen Lippen.
Hat es nach Blut geschmeckt?
Nein! Doch es schmeckte vielleicht
nach Liebe...Sie sagen, dass die Liebe
bitter schmecke...Allein was tut's?
Was tut's? Ich habe deinen Mund
geküsst, Jochanaan. Ich habe ihn
geküsst deinen Mund!

Ah! I have kissed thy mouth,
Jokanaan. Ah! I have kissed
thy mouth. There was a bitter
taste on thy lips.
Was it the taste of blood?
No! But perchance it was the taste
of love...They say that love hath
a bitter taste...But what of that?
What of that? I have kissed thy
mouth, Jokanaan. I have kissed
thy mouth.

[*A moonbeam falls on Salome, covering her with light. Herod, turning around and seeing her, gives the order "Kill that woman!" The soldiers rush forward, according to the last stage direction, and "crush beneath their shields Salome, daughter of Herodias, Princess of Judea."*]

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

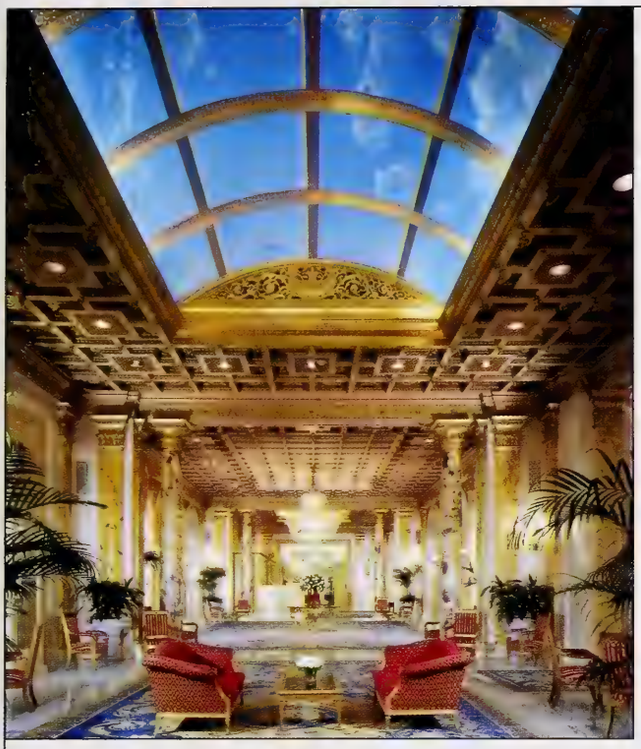
COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828 the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on January 11, 1851. It came to Boston on October 6, 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on January 8, 1853, and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel led the first Boston Symphony performances on January 13 and 14, 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Sir Colin Davis, Erich Leinsdorf (the most recent Tanglewood performance, on July 31, 1982), Kurt Masur, Jesús López-Cobos, Seiji Ozawa, Kurt Sanderling, Simon Rattle, and Hans Graf (the most recent subscription performances, in March 2002). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony—though not for want of trying. He made extensive sketches for other symphonies and completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale. (One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion; Brian Newbould has made an edition of that work, as well as completions of numerous other Schubert symphonic sketches and even a "Tenth Symphony.") Part of the change, no doubt, came from Schubert's emotional maturing (he was just twenty-one years old in 1818) and from a desire to express deeper, more intense feelings in his music. Part of it surely resulted from the overwhelming example of Beethoven, who had



Where the merchandise is almost as great looking as the pooch

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Serving the Financial District since 1933

Grady's fashions by Robert Talbott

redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony. Many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful

*The question of proper number for the *Great* C major symphony is a vexing one. By the time Schubert's symphonies first came to be published, it was known that he had composed six early symphonies. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to re-christen the *Great* C major as "No. 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E, but this came to seem unwise, since Schubert never considered that to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns, renumbering the *Unfinished* as "No. 7" and the *Great* C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches has led some performers to call the C major "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. To preserve sanity, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396



Club Concert

BRINGING NEW MUSIC TO UNCOMMON PLACES

TUESDAY **NOVEMBER 16, 2004** 7:00

MOONSHINE ROOM AT CLUB CAFÉ (209 COLUMBUS AVENUE)

ADMISSION: $15

Featuring BMOP musicians:
SARAH BOB, PIANO
KATE VINCENT, VIOLA
ROBERT SCHULZ, PERCUSSION
AARON TRANT, PERCUSSION

ASTOR PIAZZOLLA LE GRAND TANGO FOR VIOLA AND PIANO

JOHN CAGE LIVING ROOM MUSIC FOR FOUND OBJECTS

LEE HYLA THIRD PARTY FOR SOLO PIANO

WAYNE SIEGEL 42ND STREET RONDO FOR TWO PERCUSSIONISTS

ROBERTO SIERRA BONGO-O

JAVIER ALVAREZ TEMAZCAL FOR MARACAS AND TAPE

FRANCIS WHITE A VEIL BARELY SEEN FOR VIOLA AND TAPE

Hosted by
ARTISTIC DIRECTOR GIL ROSE



thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major symphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, which probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1839 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles



Support **a new era** at the BSO

PHOTOGRAPHY: MICHAEL LUTCH

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

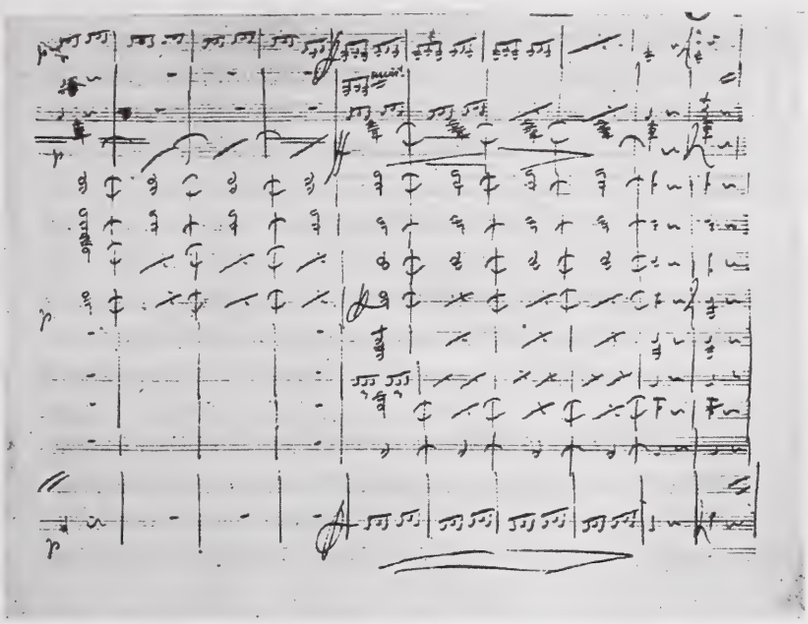
This season, become a Friend of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul....

Despite Schumann's well-known praise of the symphony's "heavenly length," the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."



From the manuscript of Schubert's "Great" C major symphony, beginning at bar 154 of the finale

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over into the main theme of the Allegro ma non troppo. Next, a new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy exposition (few have accepted the challenge).

The development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now piano, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB,

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*

BALANCHINE
MARTINS
BALANCHINE

October 21-24, 2004



DIVERTIMENTO NO. 15
Music: *W. A. Mozart*
Choreography:
George Balanchine

DISTANT LIGHT
WORLD PREMIERE
Music: *Peteris Vasks*
Choreography:
Peter Martins

RUBIES
Music: *Igor Stravinsky*
Choreography:
George Balanchine

Photo from *Rubies*, Choreography by George Balanchine, ©1967 The George Balanchine Trust

" HUGELY ENTERTAINING!"
—Karen Campbell, *Dance Magazine*

THE TAMING OF THE SHREW

Oct. 28-31/Nov. 4-7, 2004

Music: *Kurt-Heinz Stolze after Domenico Scarlatti*
Choreography: *John Cranko*



TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400
Tickets also at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Student Rush, Full time, with I.D., 2 hrs prior to performance - $15.
Senior Rush, SAT. MAT. ONLY, 65+, with I.D., 2 hrs prior to performance - $15.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Photography: *Rubies:* Lorna Feijóo and Pavel Gurevich, by John Deane; *The Taming of the Shrew:* Lorna Feijóo and Yury Yanowsky, by John Deane

Season Lead Sponsor
Fidelity INVESTMENTS

with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century. (We forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz.)

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the secondary theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

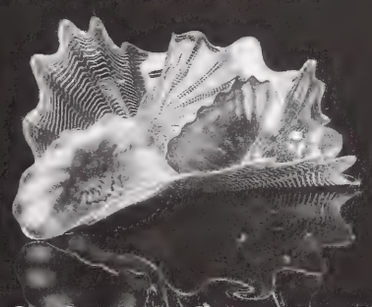
More . . .

Relatively recent additions to the Strauss bibliography include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press), by Michael Kennedy, who also wrote *Richard Strauss* in the Master Musicians series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the revised edition (2001) of The New Grove is by Bryan Gilliam. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Salome* is given detailed consideration in Volume I, the Oboe Concerto in Volume III. William Mann's *Richard Strauss: A Critical Study of the Operas* (originally Cassell, London, 1964) and Charles Osborne's *The Complete Operas of Richard Strauss: A Critical Guide* (originally Golancz, London, 1992, then in paperback from Grange Books, London, 1995) are useful sources for anyone seeking information on the composer's works in that genre.

James Levine recorded Strauss's Oboe Concerto in 1989 with Hansjörg Schellenberger and the Berlin Philharmonic (Deutsche Grammophon). The late John de Lancie's recording, made originally for RCA with a chamber orchestra led by Max Wilcox, has been reissued along with music for oboe and orchestra by Françaix, Satie, and Ibert recorded by de Lancie with André Previn and the London Symphony Orchestra (Boston Records). Other recordings feature Richard Woodhams with Wolfgang Sawallisch and the Philadelphia Orchestra (EMI), Alex Klein with Daniel Barenboim and the Chicago Symphony Orchestra (Teldec), Gordon Hunt with Vladimir Ashkenazy and the Berlin Radio Symphony Orchestra (Decca), and Fumiaki Miyamoto with Seiji Ozawa and the Mito Chamber Orchestra (Sony Classical).

For a complete recording of *Salome*, good choices include Herbert von Karajan's with Hildegard Behrens in the title role (EMI); Georg Solti's with Birgit Nilsson in the title role (Decca), and Giuseppe Sinopoli's with Cheryl Studer in the title role (Deutsche Grammophon). The Karajan and Solti recordings employ the Vienna Philharmonic, Sinopoli's the Orchestra of the Deutsche Oper Berlin. Leontyne Price recorded the final scene of *Salome* with Erich Leinsdorf and the Boston Symphony Orchestra in 1965 (RCA). A justifiably famous mid-'50s recording of the final scene features Inge Borkh

NORTH ANDOVER'S PREMIER
LifeCare™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE

DALE CHIHULY
INSTALLATIONS AND SCULPTURE

HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.



Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

OPERA BOSTON

Carole Charnow, *General Director*

Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

with Fritz Reiner conducting the Chicago Symphony (also RCA). More recent recordings of the final scene feature Deborah Voigt with Richard Armstrong leading the Bavarian Radio Symphony Orchestra (EMI) and Jane Eaglen with Zubin Mehta and the Israel Philharmonic (Sony Classical). Collectors will also point you toward the Salome of soprano Ljuba Welitsch as heard in an exciting 1949 Metropolitan Opera broadcast led by Reiner (pirated without authorization on several European labels; a less desirable 1952 Met broadcast, also with Welitsch as Salome and Reiner conducting, was once issued by the Met as a fundraising perk). There is also a live 1944 performance of just the final scene with Welitsch, with Lovro von Matačič leading the Vienna Radio Orchestra (EMI).

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the recently revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (available most recently in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

James Levine recorded Schubert's *Great* C major symphony in 1983 with the Chicago Symphony Orchestra (Deutsche Grammophon). The Boston Symphony Orchestra has made three recordings of the work—under Charles Munch in 1958 (RCA), William Steinberg in 1969 (his first recording with the BSO; also for RCA), and Sir Colin Davis in 1980 (Philips). Time-honored stereo accounts include George Szell's with the Cleveland Orchestra (CBS/Sony, preferable to his later version for EMI) and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon). Arturo Toscanini recorded Schubert's *Great* C major symphony three times for RCA—with the NBC Symphony in 1947 and then again in 1953, and before those with the Philadelphia Orchestra in 1941. Wilhelm Furtwängler made a powerful studio recording with the Berlin Philharmonic in 1951 (Deutsche Grammophon); of that conductor's surviving live performances, the wartime one from 1942 also with the Berlin Philharmonic is particularly overwhelming (Deutsche Grammophon, Music & Arts, and other labels). For those interested in live recordings, there is an engrossing, recently issued 1975 performance with Carlo Maria Giulini leading the London Philharmonic (BBC Legends).

—Marc Mandel

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER *Previews* INTERNATIONAL

John Ferrillo



John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. He is a graduate of the Curtis Institute, where he studied with John de Lancie and received his diploma ('78) and artist's certificate ('79). He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock chamber music festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboist of the San Francisco Symphony, and was a faculty member at Illinois State University (1979-81) and West Virginia University (1981-85). He has taught and performed at the Aspen and Waterloo festivals and the Mannes Bach Institute, and served on the faculty of the Juilliard School from 1987 to 2002. He joined the faculties of the New England Conservatory of Music and Boston University's School of Music in 2002, and also teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. Mr. Ferrillo has

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

In Europe, they call a hotel like ours intimate, charming and full of warmth.

In Boston, they call it The Eliot

THE ELIOT HOTEL

370 Commonwealth Avenue | 617-267-1607
www.eliothotel.com



"Music making like this is enough to send the listener home exhilarated."

Boston Artists Ensemble 2004/05

24TH SEASON

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch **(Boston Premiere)**	
Beethoven — E-flat Trio, Opus 70, No. 2	

SUBSCRIBE NOW **call 617.964.6553**

To download an order form and for more information
www.BostonArtistsEnsemble.org



Jonathan Miller, Artistic Director

been featured as a guest soloist with numerous groups in the northeast, including the Boston Classical Orchestra and the Buffalo Philharmonic. His first BSO appearance as a concerto soloist was in Frank Martin's Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra, in October 2001 with Seiji Ozawa. He, his wife, and two daughters reside in Harvard, MA.

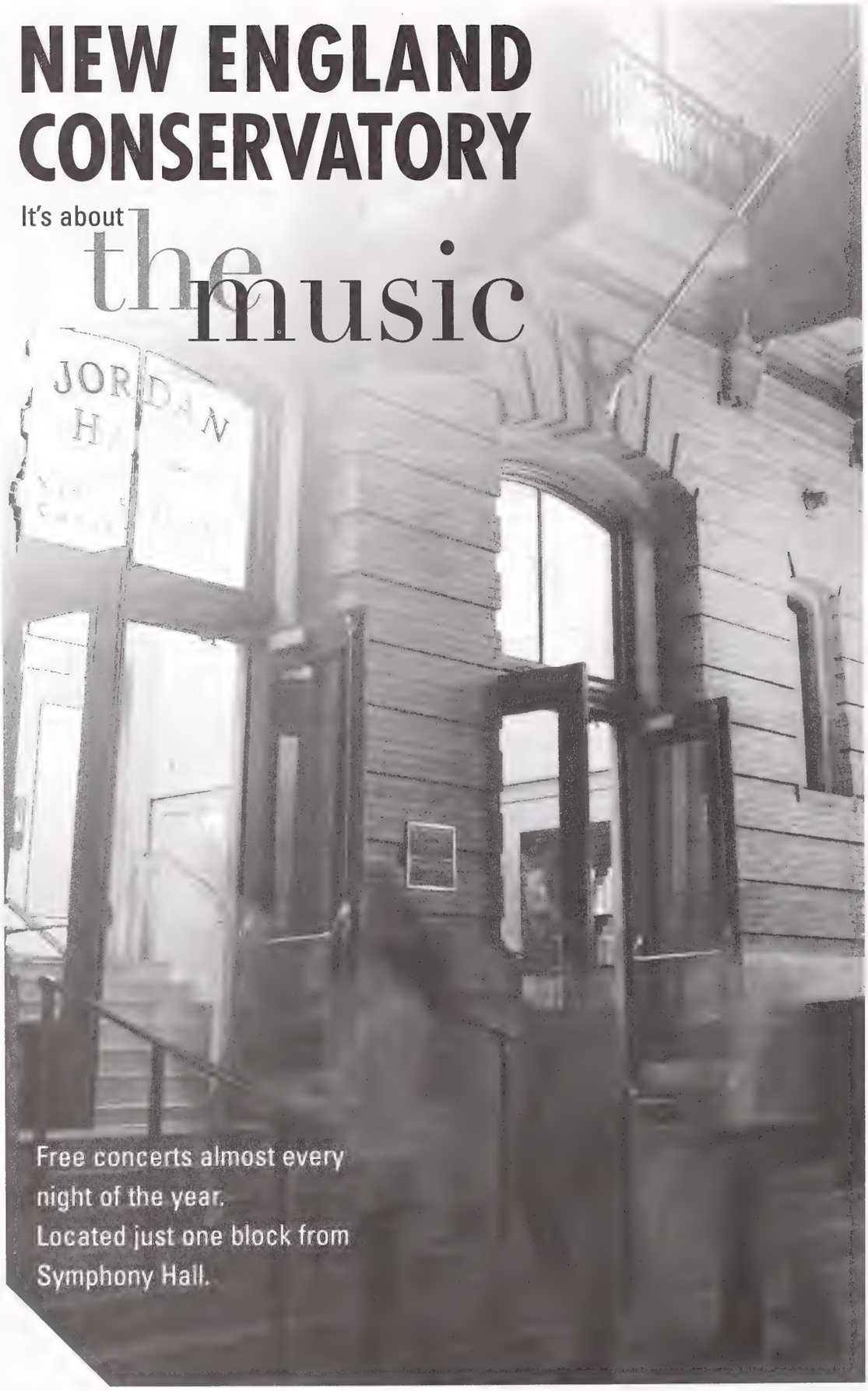
Karita Mattila



Acclaimed soprano Karita Mattila studied first at the Sibelius Academy in Helsinki, where her teacher was Liisa Linko-Malmio; since 1984 she has studied with Vera Rozsa. Ms. Mattila sings in all the major opera houses and major festivals of the world, in repertoire encompassing Mozart, Strauss, Tchaikovsky, Verdi, Puccini, Wagner, and Janáček. She has worked with such directors as Luc Bondy in *Don Carlos*, Lev Dodin in *Elektra*, *Pique Dame*, and *Salome*, Peter Stein in *Simon Boccanegra*, Robert Carsen in *Lohengrin*, and Jürgen Flimm for *Fidelio* in New York. Karita Mattila sings regularly with the world's great conductors, including Abbado, Davis, Gergiev, Haitink, Levine, Pappano, Salonen, Sawallisch, and Dohnányi, and has many recordings to her name on the Philips, EMI, Sony, Deutsche Grammophon, and Ondine labels. Her Fortieth Birthday Concert, before an audience of nearly 12,000 people in Helsinki, has been released on disc by Ondine. Other recent recordings include Strauss's Four Last Songs with Claudio Abbado for Deutsche Grammophon, and, for the Erato/Warner label, "Arias & Scenes" from the operas of Puccini, Verdi, Janáček, Tchaikovsky, Wagner, and Strauss, "German Romantic Arias," featuring works by Beethoven, Mendelssohn, and Weber with Sir Colin Davis, Grieg and Sibelius songs with Sakari Oramo, and a complete recording of *Jenůfa* with Bernard Haitink, which won the Grammy Award for Opera in 2004. Her recording of Schoenberg's *Gurrelieder* is on the EMI label. Engagements this season include Donna Anna in *Don Giovanni* and the title role in *Fidelio* in Chicago, the title role in *Kátya Kabanová* at the Metropolitan Opera, Amelia in *Un ballo in maschera* at Covent Garden, the title role in *Arabella* at the Châtelet in Paris, Saariaho's *Quatre Instants* with the New York Philharmonic Orchestra under Saraki Oramo, and further concerts and recitals in the United States and Europe. In 2003 Karita Mattila was awarded one of France's highest cultural honors, the Chevalier des Arts et des Lettres. In 2001 the *New York Times* chose her as "Singer of the Year" for her performance in *Fidelio* at the Metropolitan Opera. She was twice nominated for the Laurence Olivier Award, and has been honored by the *Evening Standard* Ballet, Opera and Classical Music Awards, and by the Académie du Disque Lyrique. In 1998 the Decca recording of *Die Meistersinger von Nürnberg,* in which she sings the role of Eva, won the Best Opera Grammy. Karita Matilla made her BSO debut at Tanglewood in August 2002, singing Beethoven's *Ah! perfido* and Sibelius's *Luonnotar* with Osmo Vänskä conducting. This week's performances mark her BSO subscription series debut.

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2003-2004 season, members of the Walter Piston Society gave more than $5.4 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call Elizabeth Stevens, Assistant Manager of Planned Giving, at (617) 638-9262 or (888) 244-4694.

Anonymous (26)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian

Continued on page 61

LandVest®

THE NEXT LEVEL OF SERVICE



Boston

AVERY STREET, 22 D - RITZ CARLTON

Magnificent 2 bedroom, 2.5 bathroom unit, in the Residences at the Ritz Carlton, is a statement of elegance and functionality. Architectural accents include hardwood floors, granite window sills, Poggenpohl kitchen and bathroom cabinetry, state-of-the-art kitchen appliances, and marble accents in the bathrooms. Many amenities including concierge service, housekeeping services, on-site dry cleaning services, 24-hour room service, conference and business facilities, and valet parking. ***$1,775,000***

Maryann Roos Taylor 617-357-0446



Beverly Farms

WEST BEACH WATERFRONT

This spectacular 1.5± acre oceanfront residence was designed and completed in 1995 by architect John P. Margolis. Sited on West Beach, this exquisite 3,100 s.f. villa features 10' ceilings, red oak floors, three fireplaces, fine granite detailing, tennis court, a White Garden with fountain, outdoor terraces, 150 feet of private, sandy beach with panoramic views of Manchester, Misery Island, Baker's Light, and Marblehead. ***$5,250,000***

Lanse L. Robb 617-357-8996



Concord

HALLOWELL FARM

This restored, 1808 farmhouse was greatly admired by Henry David Thoreau. Part of the historic Hallowell Farm, the 1.8+ acre property has views of the Sudbury River and is surrounded by 60 acres of conservation land. A babbling brook, mature landscaping, as well as easements to 20 acres of beautiful fields, a pond and the 40-acre Mattison Field are associated with the property. ***$2,150,000***

Terry Maitland 617-357-8949



Needham

DESCRIE - CHARLES RIVER STREET

This 34+ acre property lies in a beautifully rural area and the house sits on a rise above the Charles River affording beautiful water views. Now in need of renovations, the 12-room mansion has 5 bedrooms, 9 fireplaces, 5 baths. Approximately 12.5+ acres is protected by conservation. Separately deeded building parcel of 4.7+ acres fronting on Forbes Pond is also available. ***$5,500,000***

Terry Maitland 617-357-8949

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Boston Affiliate of CHRISTIE'S GREAT ESTATES

Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris

Continued on page 63

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Drs. Norman Solomon and Merwin Geffen

Continued on page 65

BOSTON SYMPHONY ORCHESTRA

YOUTH & family CONCERTS



2004-2005 SEASON

FAMILY CONCERT SERIES

Family Concerts are designed for children ages 5 and up and their families. **$30 or $45**

a
SATURDAY **NOVEMBER 20, 2004 @ 10:00am**
SATURDAY **APRIL 9, 2005 @ 10:00am**

b
SATURDAY **NOVEMBER 20, 2004 @ noon**
SATURDAY **FEBRUARY 12, 2005 @ noon**
SATURDAY **APRIL 9, 2005 @ noon**



YOUTH CONCERT SERIES

Youth Concerts are geared toward elementary, middle, and high school students. **$16**

Youth Series I
WEDNESDAY **NOVEMBER 17, 2004 @ 10:00am**
WEDNESDAY **APRIL 6, 2005 @ 10:00am**

Youth Series II
FRIDAY **NOVEMBER 19, 2004 @ 10:00am**
FRIDAY **APRIL 8, 2005 @ 10:00am**

Youth Series III
FRIDAY **NOVEMBER 19, 2004 @ 11:50am**
FRIDAY **APRIL 8, 2005 @ 11:50am**

Youth Series IV
WEDNESDAY **NOVEMBER 17, 2004 @ 11:50am**
WEDNESDAY **APRIL 6, 2005 @ 11:50am**

High School Series
THURSDAY **NOVEMBER 18, 2004 @ 10:00am**
THURSDAY **APRIL 7, 2005 @ 10:00am**

SPECIAL FAMILY CONCERT

FEBRUARY 12, 2005

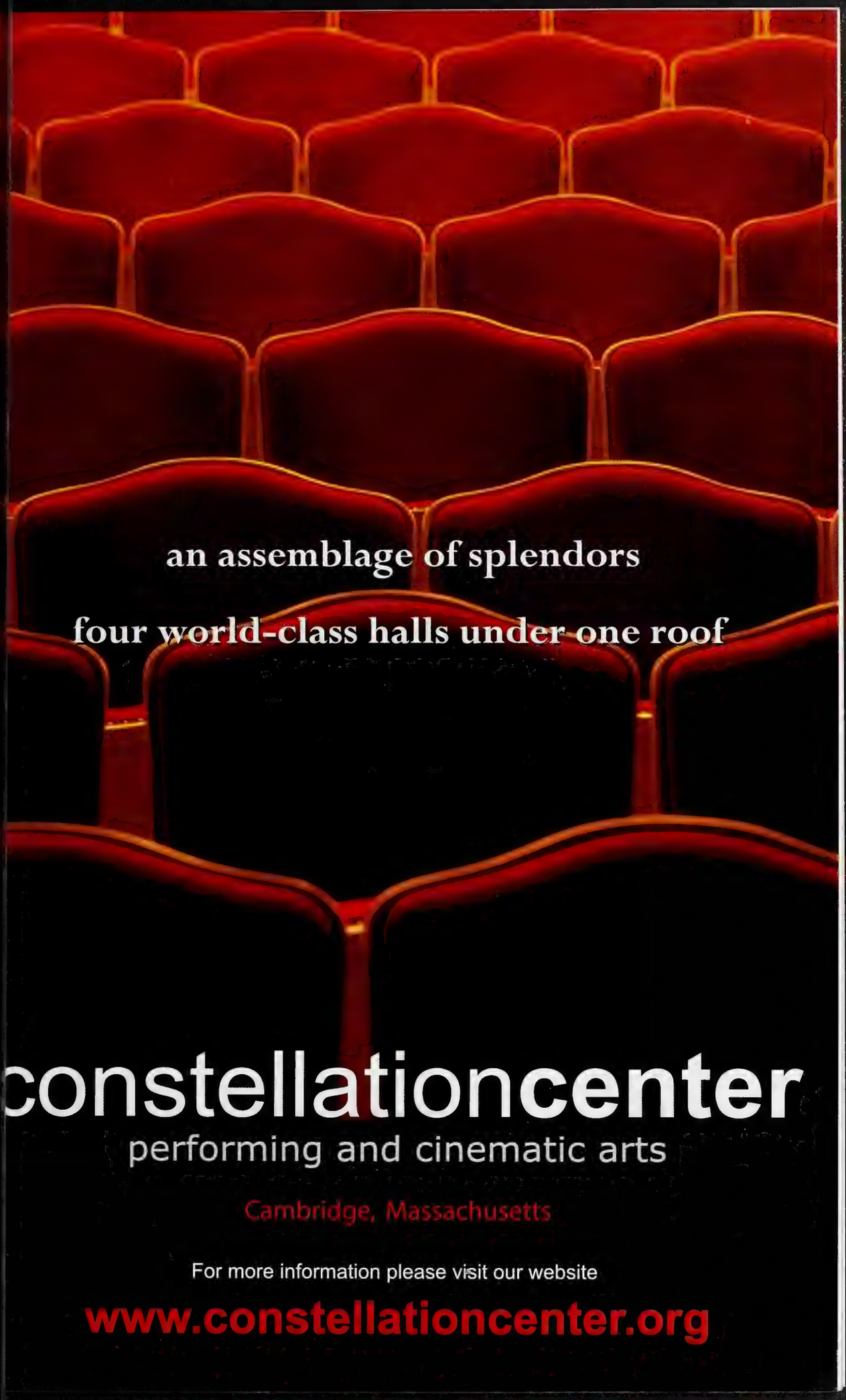
Rafael Frühbeck de Burgos, conductor
Jean-Paul Fouchécourt, tenor (Master Peter)
Jonathan Lemalu, baritone (Don Quixote)
Bob Brown Puppets
FALLA *Master Peter's Puppet Show*

Falla's *Master Peter's Puppet Show* is based on an incident from "Don Quixote" in which the Knight of Woeful Countenence and Sancho Panza happen upon a puppet show in a small village. The show's audience are represented by large puppets, while smaller puppets enact the actual puppet show. A delightful introduction to opera for all ages!

In Spanish: special narration and discussion



For tickets and information call **(617) 266-7575**, **(888) 266-7575**, or visit ***www.bso.org***.


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.





P|E|M

Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Mr. Masatsugu Sonobe
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler

Joy Kant Fine Art
a contemporary gallery in a traditional setting

is pleased to announce the representation of

ANDREI PETROV

New York artist featured on NBC's *The Apprentice*

Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.

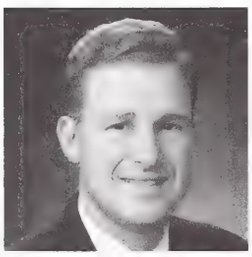


Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC² where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

BEETHOVEN SOCIETY–$500,000 and above

Anonymous
Fidelity Investments
UBS

GOLD BATON–$100,000 to $499,999

Accenture
William D. Green
American Airlines
James K. Carter
Classical 102.5 WCRB
William W. Campbell
Delta Air Lines
EMC Corporation
Michael C. Ruettgers
The Fairmont Copley Plaza
Jonathan D. Crellin
Herald Media, Inc.
Patrick J. Purcell
John Hancock
James Benson
John D. DesPrez III

SILVER BATON–$50,000 to $99,999

AT&T
Esther Silver-Parker
Bank of America
Charles K. Gifford
Boston Area Mercedes-Benz Dealers
Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter
Kohl's Department Stores
Marsh USA, Inc.
John C. Smith
TDK Electronics Corporation

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Dick and Ann Marie Connolly
Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan
Fisher Scientific International Inc.
Paul M. Montrone
Goodwin Procter LLP
Regina M. Pisa
Hewitt Associates
Jan Seeler
IBM
Sean C. Rush
Liberty Mutual Group
Edmund F. Kelly
LPL Financial Services
Mark S. Casady
Merrill/Daniels
Ian Levine
Parthenon Capital
Ernest Jacquet
John Rutherford
State Street Corporation
Ronald E. Logue
George A. Russell, Jr.
Toyota
Tim Morrison
Kevin J. Flynn
Verizon
Donna C. Cupelo
Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke
Bartley Machine & Manufacturing Co., Inc.
Richard J. Bartley
Bingham McCutchen LLP
Blue Cross Blue Shield of Massachusetts
William C. Van Faasen
Cleve L. Killingsworth
Citizens Financial Group
Lawrence K. Fish
City Lights Electrical Company, Inc.
Maryanne Cataldo
Jim and Barbara Cleary
Clough Capital Partners LP
Charles I. Clough, Jr.
Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.
Connell Limited Partnership
Francis A. Doyle
The Egan Family
Ernst & Young LLP
Daniel G. Kaye
The Gillette Company
James M. Kilts
Goldman, Sachs & Co.
Hilb, Rogal and Hobbs Insurance Agency of MA, L.L.C.
Paul D. Bertrand
Hill, Holliday
John M. Connors, Jr.
Kerrygold Irish Cheeses & Butter
Kirkpatrick & Lockhart LLP
Mark E. Haddad, Esq.
Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq
NSTAR
Thomas J. May
Nixon Peabody LLP
Robert Adkins, Esq.
Craig D. Mills, Esq.
Deborah L. Thaxter, Esq.
Nortel Networks
Anthony Cioffi
Ms. Mary Ann Pesce
PricewaterhouseCoopers LLP
Michael J. Costello
Putnam Investments
Charles E. Haldeman
Raytheon Company
William H. Swanson
Staples, Inc.
Thomas G. Stemberg
Mr. Thomas G. Stemberg
Suffolk Construction Company, Inc.
John F. Fish

Continued on page 71



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

CONCERTMASTER–$15,000 to $24,999 *(continued)*

Thermo Electron Corporation
Marijn E. Dekkers

Watts Water Technologies
Patrick S. O'Keefe

Weil, Gotshal & Manges LLP
James Westra

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee

Yawkey Foundation II
John Harrington

PRINCIPAL PLAYER–$10,000 to $14,999

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust Pell Rudman
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

Boston Scientific Corporation
Lawrence C. Best

Mr. and Mrs. J. T. Carleton

Mr. and Mrs. John M. Connors Jr.

Eaton Vance Corporation
Alan R. Dynner, Esq.

Eze Castle Software, Inc.
Sean McLaughlin

Four Seasons Hotel Boston
Peter O'Colmain

George H. Dean Co.
Kenneth Michaud

Gourmet Caterers, Inc.
Robert Wiggins

Greater Media, Inc.
Peter H. Smyth

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

Mr. and Mrs. Richard Monaghan

New Balance Athletic Shoe, Inc.
James S. Davis

New Horizons Partners, LLC
James L. Bildner

Palmer & Dodge LLP
Malcolm E. Hindin

Partners HealthCare System, Inc.

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Mr. Thomas F. Ryan, Jr.

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

Standard & Poor's
Robert L. Paglia

The Studley Press Inc.
Suzanne K. Salinetti

TA Associates Realty
Michael A. Ruane

Tyco Healthcare
Richard J. Meelia

VPNE Parking Solutions, Inc.
Kevin W. Leary

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Continued on page 73

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

BSO COLLEGE CARD

Purchase a BSO College Card for $25 and attend 14 concerts at no additional cost!

Experience the world-renowned BSO!

To purchase a BSO College Card, visit ***www.bso.org***, or call SymphonyCharge at **(617) 266-1200**.

Students must show a valid student ID and will receive one free ticket per College Card. Tickets must be picked up by 6pm on day of concert, and are available on a first-come, first-served basis.

Supported by UBS.



October 14, 16, 17
Mahler: Adagio from Symphony No. 10
Das Lied von der Erde
Gigi Mitchell-Velasco, mezzo-soprano
Thomas Young, tenor

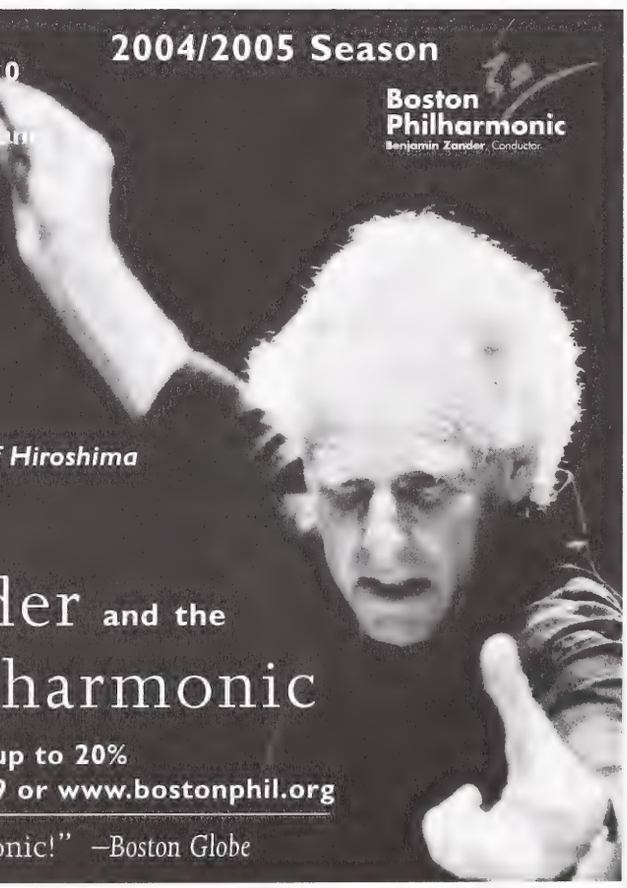
November 18, 20, 21
Ravel: *La Valse*
Gershwin: Concerto in F
Kevin Cole, piano
Stravinsky: *Petrushka*

February 10, 12, 13
Bruckner: Symphony No. 8

April 28, 30, May 1
Penderecki: *Threnody to the Victims of Hiroshima*
Bridge: *Oration, Concerto Elegiaco*
Alexander Baillie, cello
Prokofiev: Symphony No. 5

2004/2005 Season

Boston Philharmonic
Benjamin Zander, Conductor



Benjamin Zander and the Boston Philharmonic

Subscribe and save up to 20%
For Tickets: Call 617.236.0999 or www.bostonphil.org

"...Zander's transcendent Philharmonic!" —*Boston Globe*

PATRON–$5,000 to $9,999

Anonymous (2)
The Abbey Group
Allmerica Financial Corporation/The Hanover Insurance Company
Ameresco, Inc.
Analog Devices, Inc.
Aon Risk Services, Inc. of Massachusetts
Arbella Insurance Group
BBDO Worldwide
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Beacon Capital Partners
Booz Allen Hamilton
Boston Capital Corporation
The Boston Consulting Group
The Boston Globe
Boston Properties, Inc.
Boston Red Sox
Boston Showcase Co.
Boston Stock Exchange
Cabot Corporation
Carruth Capital, LLC
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Citigroup Global Corporate and Investment Bank
City Lights/Tri-State Signal
Clair Automotive Network
Clean Harbors Environmental Services, Inc.
John M. Corcoran & Co.
John and Diddy Cullinane
Joan and Ted Cutler
The Davis Companies
Bob and Rita Davis
Duane Morris LLP
Dunkin' Donuts, Baskin Robbins & Togo's
EDS
Eastern Bank Charitable Foundation
Edwards & Angell, LLP
Exel Holdings, Inc.
John F. Farrell & Associates
Filene's
The Flatley Company
Forbes Consulting Group, Inc.
Franklin Ford
Gadsby Hannah LLP
Global Companies LLC
Grand Circle Corporation
Graphics Marketing Services, Inc.
HSBC Securities USA Inc.
The Halleran Company, LLC
Helix Technology Corporation
Hines
Mr. Albert A. Holman III
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
Intelligent Systems & Controls Contractors, Inc.
JPMorgan Chase
Jack Madden Ford Sales, Inc.
Jack Morton Worldwide
Jay Cashman Inc.
Johnson O'Hare Company
Mr. Gerald R. Jordan Jr.
Kaufman and Company, LLC
Keane, Inc.
KeySpan Energy Delivery New England
Mr. and Mrs. Harvey Chet Krentzman
Legal Sea Foods
Lehman Brothers
Lexington Insurance Company
Lippincott Mercer
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
M/C Communications
ML Strategies, LLC
Margulies & Associates
Martignetti Companies
Maxwell Shoe Company Inc.
McCusker-Gill, Inc.
Mercer Human Resource Consulting
Merrill Lynch
Millipore Foundation
Morgan Stanley
Navigator Management Co., L.P.
New England Business Service, Inc.
New England Cable News
New England Development
New England Insulation Company
New England Patriots
Mr. and Mrs. Joseph E. Norberg
Norman Knight Charitable Foundation
Joseph and Joan Patton
PerkinElmer, Inc.
Porter Novelli
Reebok International, Ltd.
Thomas A. Russo
S.R. Weiner & Associates
Savings Bank Life Insurance
The Schawbel Corporation
Skadden, Arps, Slate, Meagher & Flom LLP
State Street Development Management Corp.
Stonegate Group
TEKsystems, Inc
The TJX Companies, Inc.
Towers Perrin

Continued on page 75

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

MEYER & MEYER
ARCHITECTURE AND INTERIORS
BOSTON

617 266-0555
LEED® Accredited
www.meyerandmeyerarchitects.com



BSO Consolidated Corporate Fund *(continued)*

PATRON–$5,000 to $9,999 *(continued)*

Trammell Crow Company
United Liquors Ltd.
WBZ-TV/WSBK-TV/ WLWC-TV
W.R. Grace & Company
D.K. Webster Family Foundation
Weston Presidio
William Gallagher Associates
Woburn Foreign Motors

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
Chubb Group of Insurance Companies
Cummings Properties, LLC
Cypress Capital Management, LLC
The E.B. Horn Co.
Harvey Industries, Inc.
J.D.P. Co.
J.N. Phillips Auto Glass Co., Inc.
Janney Montgomery Scott
Lindenmeyr Munroe
Rodman Ford, Lincoln Mercury
United Gulf Management, Inc.
WHDH-TV, 7NEWS

MEMBER–$2,500 to $3,499

The Baupost Group, LLC
The Bildner Family Foundation
The Biltrite Corporation
Biogen Idec Foundation
Boston Concessions Group, Inc.
Cambridge Trust Company
Carson Limited Partnership
ControlAir, Inc.
Jonathan and Seana Crellin
Deutsche Bank Securities Inc.
DiSanto Design
Essex Investment Management Co. LLC
The John & Happy White Foundation
The Lenox Hotel/Saunders Hotel Group
The New England Foundation
Nordblom Company
O'Neill & Associates, LLC
Phelps Industries LLC
Pro Media, Inc.
SCS Financial
WCVB-TV, Channel 5
Winston Flowers

NEXT PROGRAM. . .

Thursday, November 11, at 10:30 a.m.
(Open Rehearsal)
Thursday, November 11, at 8
Friday, November 12, at 8
Saturday, November 13, at 8

Pre-Concert Talks by
Robert Kirzinger, BSO
Publications Associate

JAMES LEVINE conducting

CARTER — *Micomicón* (2002)

Symphonia: Sum flexae pretium spei (1993-96)

I. Partita
II. Adagio tenebroso
III. Allegro scorrevole

INTERMISSION

BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

The first work commissioned by the Boston Symphony Orchestra for its new music director James Levine was the great American composer Elliott Carter's *Micomicón*, a brief fantasy-piece for orchestra inspired by an episode from Cervantes' *Don Quixote*. Mr. Levine and the BSO premiered *Micomicón* last season, in January 2004. *Micomicón* was conceived as a prelude to Carter's *Symphonia: Sum fluxae pretium spei*, which takes its subtitle ("I am the prize of flowing hope") from Jacobean poet Richard Crashaw's *The Bubble*. The three movements of *Symphonia* were commissioned and premiered independently by the Chicago Symphony, the BBC Symphony, and the Cleveland Orchestra, then assembled by the composer into what is now regarded as one of the most significant American orchestral pieces of recent years. Closing the program is a great orchestral work of an earlier era, the *Eroica* Symphony, Beethoven's groundbreaking 1803 work that exploded the conventions of the Classical era. The *Eroica*'s title refers to its onetime dedication to Napoleon, whose name Beethoven ultimately crossed off the title page of the manuscript.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, November 11, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—November 11, 8-10:15
Friday Evening—November 12, 8-10:15
Saturday 'A'—November 13, 8-10:15

JAMES LEVINE conducting

CARTER	*Micomicón*
CARTER	*Symphonia: Sum fluxae pretium spei*
BEETHOVEN	Symphony No. 3, *Eroica*

James Levine Series –
Sunday, November 14,
at 3 p.m. in Symphony Hall

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, piano

MOZART	Quintet in E-flat for piano and winds, K.452
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Friday 'B'—November 26, 1:30-3:40
Saturday 'B'—November 27, 8-10:10
Tuesday 'B'—November 30, 8-10:10

JAMES LEVINE conducting
LYNN HARRELL, cello

SCHUMANN	*Manfred* Overture
LUTOSŁAWSKI	Concerto for Cello and Orchestra
LIGETI	Concerto for Cello and Orchestra
DVOŘÁK	Symphony No. 7

Thursday, December 2, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—December 2, 8-9:55
Friday Evening—December 3, 8-9:55
Saturday 'A'—December 4, 8-9:55

JAMES LEVINE, conductor
LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Roméo et Juliette*

Thursday 'B'—December 9, 8-10:25
Friday 'A'—December 10, 1:30-3:55
Saturday 'A'—December 11, 8-10:25

JAMES LEVINE conducting

SCHOENBERG	*Verklärte Nacht*
MESSIAEN	*Et exspecto resurrectionem mortuorum*
STRAVINSKY	*Symphonies of Wind Instruments*
BARTÓK	Music for Strings, Percussion, and Celesta

Programs and artists subject to change.

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

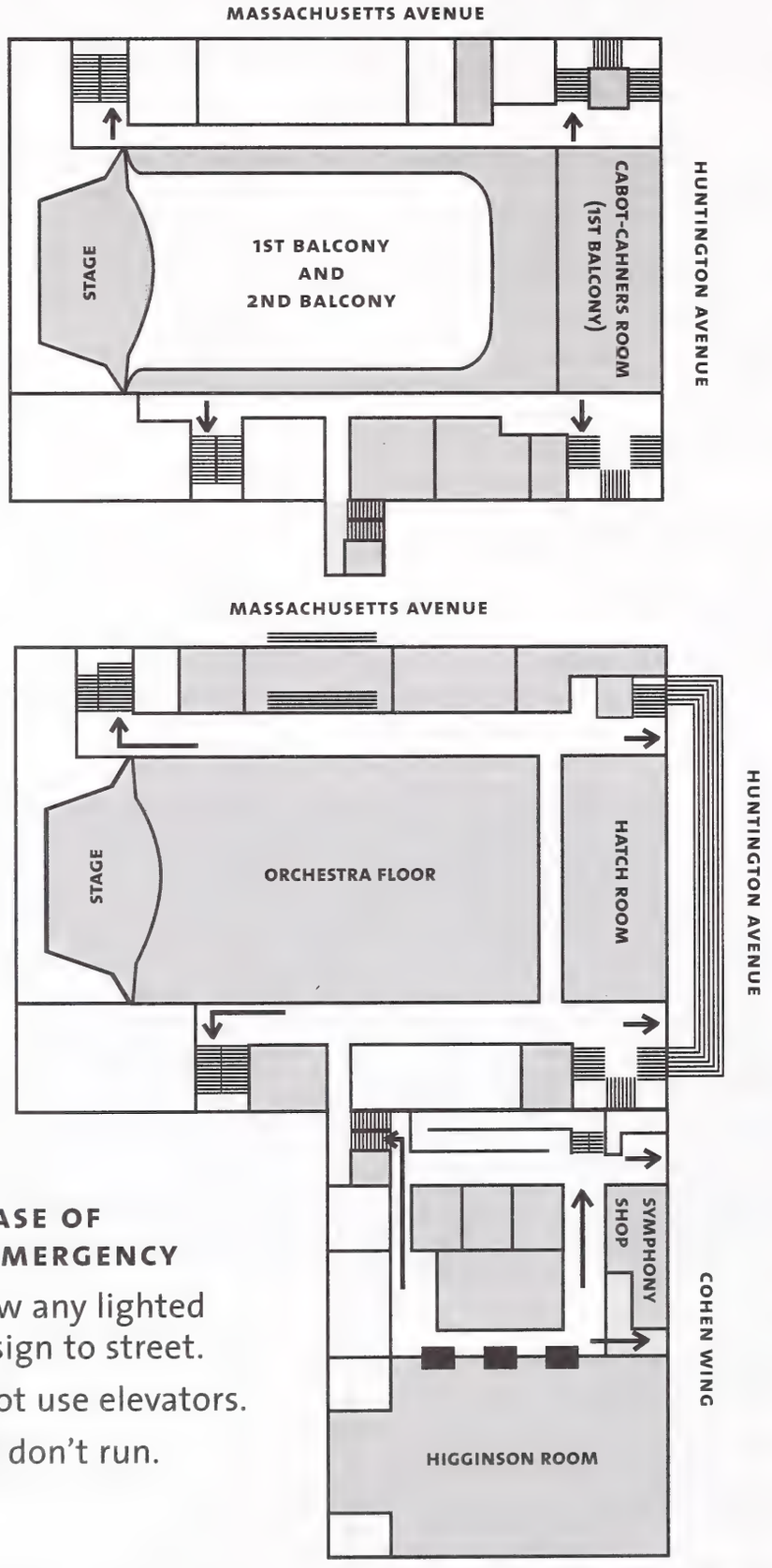
STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

MCC
masculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

PHOTOGRAPH: MICHAEL DOTCH

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for life

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE

UBS THANKSGIVING CONCERT

November 5, 2004



UBS

SEASON SPONSOR

UBS Thanksgiving Concert Welcome

In the anticipation of this upcoming holiday season, UBS is pleased to partner with the Boston Symphony Orchestra in presenting the first-ever UBS Thanksgiving Concert. This evening celebrates the Thanksgiving tradition in a fitting location—Boston, the birthplace of America. And Symphony Hall provides a spectacular backdrop, evoking the spirit, pride, and history of both the city and this uniquely American holiday. We are pleased that you have joined us on this festive occasion as our guests.

UBS has a longstanding commitment to fostering the arts and culture, and supporting the communities in which we live and work. We are delighted to partner with this internationally renowned orchestra, not only for tonight's event, but also as the BSO's exclusive season sponsor. In this season of giving back, our relationship with the BSO also includes supporting the Symphony Hall Open House on November 7—an event that is free of charge and open to the public—featuring performances throughout the day, behind-the-scenes tours, and an instrument playground. Through our relationship with the BSO, we are happy to help bring great orchestral music to our clients, employees, and the greater Boston community.

Thank you for joining us on this festive occasion, and we wish you a healthy and happy holiday season.



John P. Costas
Chairman and
Chief Executive Officer
UBS Investment Bank



Mark B. Sutton
Chairman and
Chief Executive Officer
UBS Wealth Management USA

A Letter from Mark Volpe

ON BEHALF OF the Boston Symphony Orchestra, welcome to the first UBS Thanksgiving Concert.

As we approach this most American of holidays, our Symphony Hall family has much to be thankful for. First, we are grateful for the unique partnership we share with UBS, and their appreciation of the important role arts and culture play in our lives. Their generosity and support extend far beyond tonight's performance. UBS' season sponsorship not only supports the BSO's artistic mission to make and present music at the highest possible level, it also supports BSO Youth and Family Concerts, and the BSO's High School and College Card programs, giving thousands of area students the opportunity to experience the world class symphony orchestra in their own backyard free of charge or for a nominal fee, while at the same time developing the BSO audience of tomorrow. And this Sunday, UBS will sponsor the first Symphony Hall Open House since the Hall's centennial celebration in 2000. Our doors will be open to one and all for a full afternoon of performances, behind-the-scenes tours, talks, and interactive musical activities.

We are also thankful to be celebrating James Levine's Inaugural Season as the BSO's fourteenth Music Director—the first American ever appointed to the position. Hailed as "one of the great musicians of our time," Mr. Levine brings a lifetime of extraordinary musical insight to the orchestral classics, plus a visionary commitment to give voice to America's great contemporary composers. Mr. Levine is also one of the world's great musical collaborators, and tonight we are proud to present a powerful classic program of Strauss and Schubert featuring the luminous talents of Finnish opera star Karita Mattila and the BSO's own principal oboist, John Ferrillo.

Finally, we remain thankful for our loyal audience here in Boston. No other U.S. orchestra so enjoys the passionate support of its subscribers and patrons. Together, with UBS, James Levine, inspiring music, internationally renowned guest artists, and the incredible individual and collective talents of the Boston Symphony Orchestra, we will continue to thrive and make memorable music well into the 21st century.

Thank you, UBS, for your continued and generous support. And Happy Thanksgiving to all.



Mark Volpe
Managing Director
Boston Symphony Orchestra



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 6
On Display in Symphony Hall 7
A Brief History of Symphony Hall 8
BSO Music Director James Levine 11
James Levine — A Chronology 13
The Boston Symphony Orchestra 16
Tonight's Boston Symphony Orchestra Program 19
From the Music Director 20
Notes on the Program 21
Featured Artists 36
Symphony Hall Exit Plan 38
Symphony Hall Information 39

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

James Levine and the Boston Symphony Chamber Players
Sunday, November 14, at 3 p.m. at Symphony Hall

BSO Music Director James Levine joins the Boston Symphony Chamber Players for a special concert in Symphony Hall on Sunday, November 14, at 3 p.m. Mr. Levine appears as pianist with the Chamber Players in Mozart's Quintet in E-flat for piano and strings, K.452, and in Schubert's Quintet in A for piano and strings, D.667, *Trout*, on a program also to include Henri Dutilleux's *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion. Single tickets priced from $29 to $105 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are on sale only at the Symphony Hall box office. A Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will take place at 2 p.m. in Symphony Hall prior to the concert.

Sponsored by UBS, Symphony Hall Open House on Sunday, November 7, To Feature Newly Renovated Symphony Hall Organ

On Sunday, November 7, Symphony Hall will once again open its doors, providing the greater Boston community an opportunity to welcome James Levine as BSO Music Director and witness the dedication of the newly renovated Symphony Hall organ. The day's events, running from noon to about 8:30 p.m., will include a wide variety of performances and activities appealing to all ages and musical tastes. Members of the BSO and the Tanglewood Festival Chorus will perform, as will such local ensembles as the New England Conservatory Philharmonia. James Levine will lead music for brass and organ featuring the BSO brass section and organist James David Christie, and there will be an organ-accompanied sing-along with the Tanglewood Festival Chorus led by its conductor John Oliver. Maestro Levine will also participate in an informal interview moderated by BSO Managing Director Mark Volpe. The organ will be showcased in recitals by the up-and-coming young German organist Felix Hell and acclaimed English organist Thomas Trotter; in silent film screenings accompanied by Jeff Weiler, and in a rendition of baseball tunes by a Red Sox organist from Fenway Park. Events elsewhere in the building will include chamber music performances and instrument demonstrations. In addition, the Boston Symphony Association of Volunteers will offer tours of historic Sym-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 39 of this program book.

phony Hall throughout the day and staff an Instrument Petting Zoo for children. The 2004 Symphony Hall Open House is sponsored by UBS.

The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed this past summer, the renovation of the Symphony Hall organ began in January 2003, when the entire organ—including some 5,000 pipes—was removed from the organ chamber, which has itself been completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003; tonal finishing and tuning was completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Already this season, the organ has been featured in the BSO performances of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as BSO Music Director. It will also be featured in the season-closing performances of Respighi's *Pines of Rome* and *Fountains of Rome* under Rafael Frühbeck de Burgos next May, and will be used in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

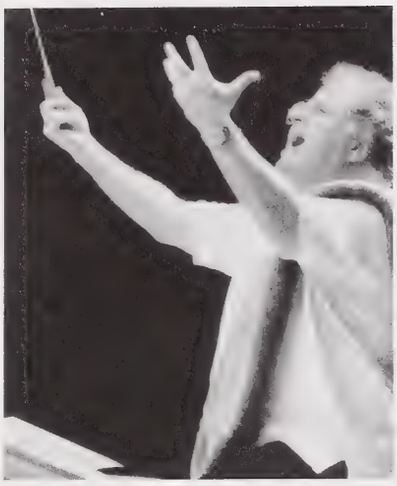


Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine begins his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—this fall.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE



Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch

James Levine — A Chronology



Jean Shebless

The six-year-old James Levine practicing, 1949

1943
Born June 23 in Cincinnati, Ohio

1947
Began piano study

1953
Debut as piano soloist with the Cincinnati Symphony Orchestra

1956
Marlboro Music Festival

1957-1970
Aspen Music Festival and School

1961-1964
The Juilliard School

1964-1970
Assistant Conductor of the Cleveland Orchestra

1966-1972
Founder and Music Director of the University Circle Orchestra at the Cleveland Institute of Music

1967-1969
Music Director of the Meadowbrook Orchestra



Cincinnati Enquirer

Showing his parents his model set for Rossini's "Il barbiere di Siviglia," 1954

Peter Hastings,
Cleveland Orchestra Archives



James Levine rehearsing with the Cleveland Orchestra, c.1968

Hastings-Willinger & Associates



James Levine conducting the University Circle Orchestra, Cleveland Institute of Music, c.1970

1970
Welsh National Opera and San Francisco Opera debuts

1971
Chicago Symphony, Ravinia Festival, and Metropolitan Opera debuts

1972
Boston Symphony Orchestra debuts in Symphony Hall and at Tanglewood

1973-1976
Principal Conductor of the Metropolitan Opera

1973-1993
Music Director of the Ravinia Festival

1974-1978
Music Director of the Cincinnati May Festival

1975-1993
Salzburg Festival

1976
Vienna Philharmonic debut

1976-1986; 2004-
Music Director of the Metropolitan Opera

1977
Inaugurated "Live From the Met" series for PBS

1978
Berlin Philharmonic debut



Peter Hastings,
Cleveland Orchestra Archives

Conductor George Szell (second from left) with his Cleveland Orchestra associates Stephen Portman, Michael Charry, and James Levine, 1966

1980
Founded Metropolitan Opera's Young Artist Development Program

1980
First recipient of Manhattan Cultural Award, presented by Mayor of New York

1982-1998
Bayreuth Festival

1983
Time cover story

1984
Musical America's "Musician of the Year"

1986-2004
Artistic Director of the Metropolitan Opera

1996
25th Anniversary Gala at the Met (eight-hour live telecast on PBS)

1996-2000
Three Tenors World Tour

1997
Recipient of the National Medal of Arts, presented by President Clinton

1997
Munich Philharmonic Orchestra debut

1999-
Verbier Festival

1999-2004
Chief Conductor of the Munich Philharmonic

2000
Disney's *Fantasia 2000* with the Chicago Symphony

2000-2004
Music Director of the UBS Verbier Festival Orchestra

2002
Kennedy Center Honors

2004-
Music Director of the Boston Symphony Orchestra



Whitestone Photo

James Levine rehearsing with the Boston Symphony Orchestra for his first Tanglewood appearance, July 1972



Steve J. Sherman

James Levine recording Verdi's "Il trovatore" with the Metropolitan Opera Orchestra, baritone Vladimir Chernov, and soprano Aprile Millo at the Manhattan Center in New York City, May 1991



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

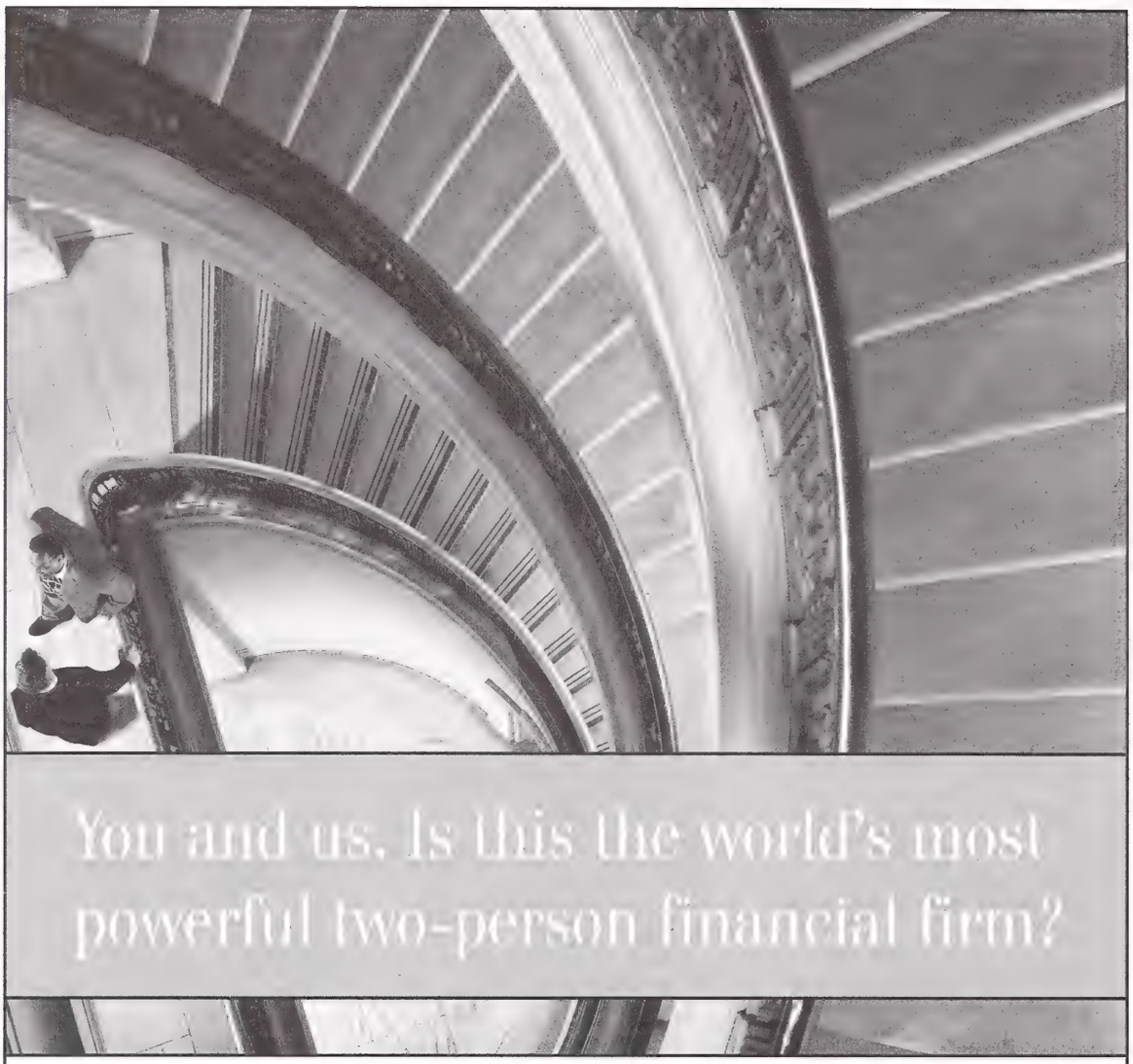
Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick



You and us. Is this the world's most powerful two-person financial firm?

A global financial firm that works with you like a two-person organization? At UBS, this is what our business is all about. It's an advisor who actually takes the time to understand your needs and goals. It's confident decision-making, governed by unfashionable concepts like thoroughness, thoughtfulness, intelligence and rigor. It's having ready access to all the resources of one of the world's largest wealth management firms, as well as our premier global asset management business and our award-winning investment bank. It's a two-person financial powerhouse called you and us. www.ubs.com

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



UBS THANKSGIVING CONCERT

Friday, November 5, at 8

JAMES LEVINE conducting

STRAUSS — Concerto for Oboe and Small Orchestra

Allegro moderato –
Andante –
Vivace –
Allegro

JOHN FERRILLO, oboe

STRAUSS — Final scene from *Salome*

KARITA MATTILA, soprano

Text and translation begin on page 28.

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*

Andante – Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

UBS is proud to sponsor the BSO's 2004-2005 season.

This concert will end about 10:10.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

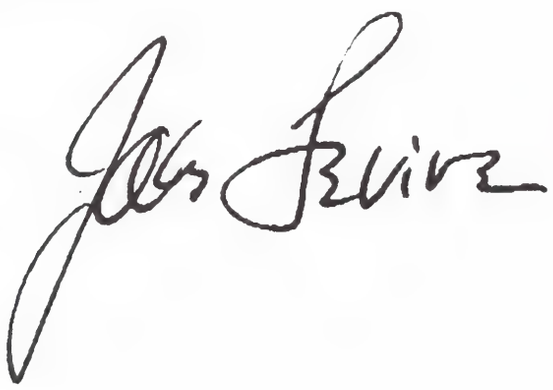
Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

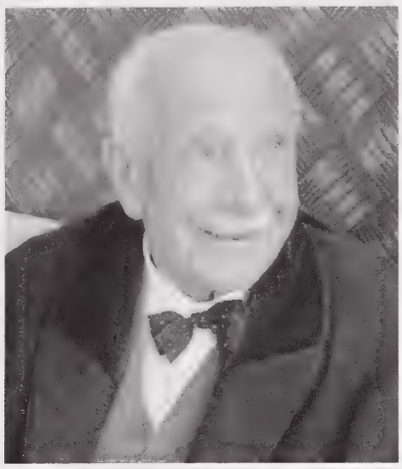
From the Music Director

A study in contrasts: two works by Richard Strauss contrast the huge orchestration and *éclat* of *Salome* with the infinitely more classically oriented Oboe Concerto from forty years later. The concerto also reminds us what a genius of a song composer Strauss was throughout his career, perhaps most eloquently in his few remaining years at the end of the Second World War. At the same time, this program gives me the great pleasure of collaborating with artists I know well from our years together in New York—BSO principal John Ferrillo, who as first oboe for fifteen years at the Metropolitan Opera played virtually the entire operatic repertoire with me before coming to Boston, and the amazing soprano Karita Mattila, with whom I've collaborated at the Met in *Fidelio*, *Don Giovanni*, *Die Meistersinger von Nürnberg*, *Lohengrin*, *Simon Boccanegra*, and *Elektra*.

Except for the fact that he was the first great Lieder composer (over 600!), Schubert is surely as far removed from Strauss and Strauss's world as can be. His *Great* C major symphony is one of my favorite works, and one I've programmed so regularly from the very start that it seems hardly a season goes by when I don't do it somewhere. Schubert was, of course, a composer *nonpareil* of songs and Masses, and the structure of his symphonies is often much looser, more vocal in character, than those of Mozart or Beethoven. In this unbelievable late masterpiece, we see him creating the single largest orchestral work of his era, a visionary conception in thematic content and dramatic character.



Richard Strauss
Concerto for Oboe and Small Orchestra


Photo courtesy of John Ferrillo

Richard Georg Strauss was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch, Germany, on September 8, 1949. He completed his Oboe Concerto on October 25, 1945, slightly revising the ending on February 1, 1948. The first performance was given on February 26, 1946, by Marcel Saillet with the concerto's dedicatees, the Zurich Tonhalle Orchestra and Dr. Volkmar Andreae (whose name is misspelled by the publisher in the study score). The American premiere was given in 1948 as part of a radio broadcast with soloist Mitchell (Mitch) Miller and the Columbia Concerto Orchestra under Daniel Saidenberg. The Boston Symphony Orchestra has played the work on just two previous occasions, with then BSO principal oboe Ralph Gomberg under Erich Leinsdorf's direction on subscription concerts in January 1966, and with soloist Heinz Holliger under Seiji Ozawa's direction on August 5, 1988, at Tanglewood. In addition to the solo oboe, the score calls for an orchestra of two flutes, English horn, two clarinets, two bassoons, two horns, and strings. In the present performances, BSO principal oboe John Ferrillo employs emendations to the score made by his teacher, the late John de Lancie, who was for many years principal oboe of the Philadelphia Orchestra (see below).

Late in life, Strauss rediscovered the charms of absolute, that is, non-programmatic music for instruments. In 1870—the year his father played principal horn in the premiere of *Die Walküre*—he had begun his seventy-eight-year career as a composer with a *Tailor's Polka* for piano, and from the days of his young manhood we have a number of attractive pieces that still get an occasional airing today, among them a wind serenade, a cello sonata, a violin concerto, the Horn Concerto No. 1, the F minor Symphony, the *Burleske* for Piano and Orchestra, and the Violin Sonata. With *Aus Italien* in 1886 he began a flirtation with illustrative music, soon taking a more decisive step in that direction with *Macbeth*.

From then until 1903, the year of the *Symphonia domestica*, the orchestral tone poem was Strauss's principal concern; with *Salome*, finished and performed in 1905, he completed the shift to what he thought of as his real métier, that of opera composer. There is of course some overlap: with *Guntram* (1894) and *Feuersnot* (1901) he had already made forays into the operatic world, and *An Alpine Symphony* (1915) is a grand postscript to the series of tone poems. But except for the *Alpine Symphony* and the two quasi-concertos for the one-armed pianist Paul Wittgenstein, *Parergon zur Symphonia domestica* (1924) and *Panathenäenzug* (1927), both of which await revival, years went by without a significant piece of instrumental music from Strauss's pen. Indeed, he complained that the prospect of writing a piece of music unattached to a poetic or dramatic plan suggested no ideas to him.

But when Strauss was in his late seventies this all changed. As always, he was motivated by practical considerations. The regime he had neither endorsed nor repudiated had pressed the self-destruct button, and prospects for opera were not good. Theaters were going up in flames or collapsing as rubble, musicians and technical personnel were absorbed into the armed forces, and in 1944 such theatrical establishments as were still functioning were shut down as part of an attempt to alleviate the fuel crisis.

Having completed his last opera, *Capriccio*, in 1941, Strauss next wrote his Second Horn Concerto, continuing on his new path with two substantial works for wind ensem-

In Tribute

It is with gratitude and great pleasure that I dedicate my performances of the Strauss Oboe Concerto this week to the memory of my teacher, the great oboist John de Lancie. It was while stationed in Europe during World War II as an Army Intelligence interrogator (having first been drafted into the Army and sent to North Africa to play in the Army band) that Mr. de Lancie met Strauss at his Garmisch villa. In a conversation with the composer not long after, he asked Strauss whether he'd ever considered writing an oboe concerto—a suggestion that led to Strauss's writing this gem of a work so late in his career. Before the war, Mr. de Lancie had played under Fritz Reiner first in the Curtis Orchestra, and then for two years as principal in the Pittsburgh Symphony before wartime circumstances intervened.



John de Lancie became my teacher at the Curtis Institute in Philadelphia when I arrived there, at eighteen, some thirty years ago. At the time, he was principal oboe of the Philadelphia Orchestra, having himself studied at Curtis with his great predecessor in that position, the legendary Marcel Tabuteau. He then sat alongside Tabuteau as a Philadelphia Orchestra member before succeeding his teacher as principal.

Mr. de Lancie retired from playing at age fifty-five, at which time he became director of the Curtis Institute, where he remained until 1985. Soon after, he recorded the piece that his own suggestion had inspired Strauss to write (though he did make certain emendations at that time to simplify some of the breathing-related technical difficulties inherent in Strauss's original). After leaving Curtis, he taught for many years at the Aspen Festival in Colorado and served as director of the New World School of Music in Miami, Florida. To the very end, he possessed the same clarity of vision, sense of purpose, and indefatigable will power that marked his playing and teaching throughout his life.



In the spring of 2002, shortly before his death, John de Lancie asked me if I would play his edition of this work. I assured him that I would, not dreaming that James Levine would shortly ask me to do my very first performances of the Strauss with the BSO this fall. In doing so, I also respectfully dedicate these performances to Mr. de Lancie's widow, Andrea, who, along with her husband, took such a devoted and caring interest in shepherding the course of my own training and career.

John Ferrillo

ble (they are titled *From an Invalid's Workshop* and *Cheerful Workshop*), the wondrous *Metamorphosen* for Twenty-three Solo Strings, this Oboe Concerto, and the Duet-Concertino for Clarinet and Bassoon with Strings and Harp. The Four Last Songs and *Metamorphosen*, an agonized meditation on a theme revealed on the last page as that of the *Eroica*'s funeral march, are the rich and deep gatherings of that remarkable *Spätlese* (or period of "late gleanings"); the other works are more by way of divertissements. Strauss called these his "wrist exercises." However it came about, through some loving-kindness the old man found the strength and the concentration to present to the world one more bundle of masterpieces, major and minor, and, even at their most lightweight, music of elegance and purity.



Photo courtesy of John Ferrillo

Richard Strauss and John de Lancie at the composer's Garmisch villa in 1945

Among the music-loving American soldiers stationed in Bavaria whose curiosity was aroused by the Garmisch villa with the nameplate "Dr. Richard Strauss" on the gate was Alfred Mann, who would later become one of our most distinguished musicologists and teachers as well as an enlivening conductor of Baroque music. As a refugee from the Third Reich, Mann was fluent in German and thus particularly welcomed when he called to pay his respects. He was invited to return, and on several later visits brought along a younger friend, John de Lancie (1921-2002), who had joined the Army as a bandsman but was later transferred to the Office of Strategic Services. Though only twenty-one when he was drafted, de Lancie had already been Fritz Reiner's principal oboe in the Pittsburgh Symphony. In 1954 he went on to succeed his teacher, the great Marcel Tabuteau, as principal oboist of the Philadelphia Orchestra, and in 1977 he was appointed successor to Rudolf Serkin as director of his alma mater, the Curtis Institute of Music, where he remained until 1985, after which, before retiring, he was director of the New World School of Music in Miami, Florida, and taught for many years at the Aspen Music Festival in Colorado.

"During one of my visits with Strauss," de Lancie recalled some years ago,

> I asked him if, in view of the numerous, beautiful, lyric solos for oboe in almost all his works, he had ever considered writing a concerto for oboe. He answered "NO," and there was no more conversation on the subject. He later told a fellow musician friend of mine [Alfred Mann] that the idea had taken root as a result of that remark. He subsequently, in numerous interviews and letters, spoke of this concerto in reference to my visits with him, and I have a letter from him inviting me to the first performance in Zurich.... After my return to America and civilian life in 1946, I corresponded with the family. I received a letter from the editor of Boosey [& Hawkes, Strauss's English publisher] informing me of a request from Strauss that I should be offered the first performance in America....

That was not to be: the first American performance was given in 1948 on a broadcast by Mitchell Miller and the Columbia Concerto Orchestra under Daniel Saidenberg. Strauss's autograph score is headed "Oboe Concerto 1945/suggested by an American

soldier/oboist from Chicago."* Nonetheless, until he recorded it in 1988, de Lancie had only a single opportunity to perform "his" concerto, and that was with Eugene Ormandy and the Philadelphia Orchestra in Interlochen, Michigan, in the summer of 1964.

Oboists tend to go pale when you say the dread words "Strauss Concerto." Most particularly this response has to do with the opening, where, after two twitches from the cello, the oboe has a solo of fifty-seven measures in a fairly leisurely tempo and with not so much as a single sixteenth-rest. However, having faced this technical obstacle, the oboist finds a melodic line that is sinuous and lovely, thoroughly vocal in manner, the oboe seeming to be a kind of *seconda donna*, somewhere between serious or semi-serious heroine and soubrette. If you are occasionally reminded of the *Symphonia domestica* or *Ariadne auf Naxos*, it is probably because Strauss wanted you to be. There are moments, too, when the work seems like a study for the Four Last Songs, particularly *Beim Schlafengehen*. The orchestral framework is delightfully detailed and also managed with admirable (and necessary) discretion and tact. The cello twitch that started the music rolling turns out to be not just a pervasive feature of the first movement, but also a bit of common ground between it and the gentle Andante. (Here, too, Strauss begins with a cruel endurance challenge, a cantilena of thirty-three unbroken measures.) This movement spills into an elaborate cadenza with orchestral punctuation. The cadenza leads directly into a spirited rondo, gracefully nostalgic for the eighteenth century. By way of another, shorter cadenza, Strauss moves into an expansive coda. The tempo of this Allegro is actually slower than that of the preceding Vivace; however, the beats allow for subdivision into very fast notes so that the effect of the close is nicely brilliant.

Strauss's 1948 revision of the concerto consisted of slightly reshuffling the internal order of the first eighteen measures and expanding the coda from seventeen measures to twenty-nine. He did it ingeniously. Nonetheless, I find myself wishing he had left the coda alone. Boosey and Hawkes published the original version minus the nervous 1948 redundancies (only with piano reduction, never as a study score), but they have long since withdrawn the edition, which is now nearly impossible to find. The first recording of the concerto, made in 1946 by the great oboist Leon Goossens, of course gives the original ending, and so does John de Lancie's. Mr. de Lancie's edition of the piece provides an occasional interjection of solo clarinet, flute, bassoon, and horn to facilitate the breathing problems. John Ferrillo makes use of those emendations (though not the cuts in that edition) while also employing Strauss's final (1948) version of the coda.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming. His program note on Strauss's Oboe Concerto was written originally for the San Francisco Symphony Orchestra and is used here by kind permission of that orchestra.

*Eric Van Tassel suggests in the notes to John de Lancie's recording that perhaps Strauss had never heard of Pittsburgh, but his and Pauline Strauss's American tour in 1904 had included two concerts in that city, an orchestral program and a Lieder recital. More likely, it was a simply memory slip on the part of the eighty-one-year-old composer. De Lancie's account of the concerto's genesis is quoted in the liner notes to his recording, made originally for RCA and more recently available on Boston Records.

Richard Strauss
Final scene from *Salome*



Richard Georg Strauss was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch, Germany, on September 8, 1949. He composed Salome *between 1903 and 1905 to a libretto derived from Oscar Wilde's play of the same name in the German translation of Hedwig Lachmann. (The last page of the score is dated June 20, 1905, though Strauss did not compose the music for Salome's "Dance of the Seven Veils" until August.) The opera was premiered at the Dresden Court Opera on December 9, 1905, with Marie Wittich in the title role and Ernst von Schuch conducting. A public rehearsal took place at the Metropolitan Opera on January 22, 1907, for what would have been the American premiere, but the performance was cancelled, the actual premiere being given several years later by the Manhattan Opera Company on January 28, 1909. The Boston Symphony Orchestra has performed the complete opera on two occasions, both times under the direction of Seiji Ozawa: first in subscription performances in April 1991, with Hildegard Behrens in the title role, and ten years later in a Tanglewood performance on August 4, 2001, with Deborah Voigt in the title role. The BSO's first performances of music from the opera took place in April 1912, when Max Fiedler conducted the Dance of the Seven Veils, which figured later in BSO programs led by Pierre Monteux, Serge Koussevitzky, Richard Burgin, Fritz Reiner, Erich Leinsdorf, William Steinberg, and Seiji Ozawa. The final scene has been given in Boston Symphony concerts on a number of occasions, first in a Tanglewood on Parade performance of August 13, 1954, with soloist Brenda Lewis under the direction of Thomas Schippers, and in subsequent performances featuring Leontyne Price (with Erich Leinsdorf conducting, in March 1965, at which time it was recorded for RCA), Phyllis Curtin (Gunther Schuller conducting, at Tanglewood in 1974), Hildegard Behrens (Ozawa conducting, in April 1983), Leontyne Price again (also under Ozawa, in July 1983 at Tanglewood), and Jessye Norman (again under Ozawa, in August 1987 at Tanglewood). In addition to the soprano soloist, the final scene of the opera calls for a large orchestra consisting of three flutes and piccolo, two oboes and English horn, heckelphone, four clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, four trombones and tuba, four timpani, one small timpani, tam-tam, cymbals, bass drum, side drum, tambourine, triangle, xylophone, castanets, glockenspiel, organ, harmonium, and strings.*

By the end of the nineteenth century, many artists all over Europe and America felt that familiar modes of expression had been largely exhausted; they looked for something new, something exotic, that would offer a new field to exploit. Improved communications and travel brought information about the East—the Middle East first (owing largely to Napoleon's exploits in Egypt), gradually expanding attention throughout the Near East. The painter Delacroix visited North Africa and returned with richly colored, gloriously evocative canvases and sketches revealing a world distant from European sensibilities. Victor Hugo's poetic *Orientales* were widely popular. The French composer Felicien David influenced generations of French musicians with his ode-symphony *Le Desert* (1844) and his evocative operetta *Lalla Rookh* (1862), based on Thomas Moore's lengthy poem, setting off a veritable frenzy of orientalia. In Germany, too, Robert Schumann took an early part in the new sensibility with his cantata *Das Paradies und die Peri* (1843), derived from a story contained in Moore's *Lalla Rookh*. Edward FitzGerald's freely paraphrased translation of the *Rubaiyat of Omar Khayyam* (1859) provided a new infusion of material built on a hedonistic world-view exploited by various composers. Exoticism played a role even in such outposts of European culture as far-off Boston,

where composers evidently found that orientalism gave them a license for sensuous expression not otherwise welcome among the staid Brahmins of the Hub. Arthur Foote's *Four Character Pieces after the Rubaiyat of Omar Khayyam* is far and away his most sensuously scored orchestral work, and the scene of Judith's seduction and murder of the brutal Assyrian general Holofernes in George Chadwick's lyric drama *Judith* (1900) is at once lush and savage. Judith and Holofernes also formed the subject of one of the most famous paintings of Gustav Klimt, the foremost painter of art nouveau in Vienna, whose work combined an exotic with an erotic sensibility.



A caricature by George Villa: Salome presenting the head of Strauss the rose-bearer ("Der Rosenkavalier") on a silver charger

Oscar Wilde had been taken with the story of Salome after seeing, in the winter of 1891-92, an exhibition of the work of Gustave Moreau, whose painting *L'Apparition*, depicting the climactic moment of the story, had been voted picture of the year by the Salon. Soon after, Flaubert had written a short story and Massenet an opera on Herodias, which dealt with the theme. Wilde was taken with the notion of Salome's dance. Since the attention given to the story of Salome, Herod, Herodias, and John the Baptist was essentially a Parisian phenomenon, Wilde wrote his play in a poetic French prose. The play was originally a flop in Paris, and the British censor absolutely refused permission to perform the work in England, but in 1901 a German translation by Hedwig Lachmann was a tremendous success at Max Reinhardt's theater in Berlin. Strauss went to Berlin to see the production and decided to use Wilde's text directly, in the Lachmann translation (with cuts), rather than having a libretto specially written.

The score took two years to complete. The exotic subject stimulated the composer to experiment with harmony and orchestral color, with heightened intensity and emotional force. When Strauss played part of the score for his father, a famous horn player and a notoriously conservative musician, shortly before the father's death, the poor man could only remark, "Oh God, what nervous music. It is exactly as if one had one's trousers full of maybugs."

The "Dance of the Seven Veils" was evidently the last music to be composed. Strauss played and sang the score for Gustav Mahler and his wife Alma when it was nearly done. But when he got to the dance, Strauss simply muttered, "Haven't got that done yet." Mahler considered it a serious risk to put off composing such an important part of the score and then trying to recapture the proper mood, but Strauss was confident that he would be able to do it.

When it was finally performed in Dresden, the opera had an enormous success, but it faced censorship troubles almost everywhere. A public dress rehearsal at the Metropolitan Opera shocked so many influential people that it was not heard again there for a quarter of a century. Still, the opera has long since become recognized as one of the composer's finest achievements, a great theatrical tone poem, symphonic in its construction, with a richly worked tapestry of thematic ideas that grow and develop along with the plot.

The first part of the story can be briefly summarized. It is a summer night with the moon shining brightly. There is revelry in the palace of Herod Antipas, but outside in the courtyard the guards are talking about the beautiful Salome, the young, innocent daughter of Herodias, whom Herod has just taken to wife, though she had been married to his half-brother. The guards are watching over a locked cistern in the courtyard, in which John the Baptist (or Jochanaan, to give the Hebrew form of his name) is being held by Herod. The king is afraid of the prophecies of this outspoken man, and Herodias hates him for his attacks on her adulterous marriage to Herod.

Salome, a young and innocent virgin in the midst of this depraved court, comes out from the palace to get away from the noise and the drinking and especially from Herod's eyes, which are always on her. She hears the voice of Jochanaan crying from the cistern and orders the guards to bring him up so she can speak to this strange man who frightens her mother so. She is as fascinated by him as he is repelled by her, and in the course of their dialogue she feels the first stirrings of a physical passion, which is all the stronger because he refuses to have any part of it. He spurns her in no uncertain terms and returns to his cell; she broods and meditates revenge.

Herod and Herodias enter with the court; Herod is clearly entranced by Salome, to the understandable rage of Herodias. Herod asks Salome to dance for him; when she refuses, he offers further and further inducements, even promising half his kingdom, then offering her whatever she desires. Now she agrees and performs the famous "Dance of the Seven Veils." Mahler had warned Strauss that it would only be a hodge-podge, given the way in which it was composed, and many critics continue to insist that it is the weakest music of the opera, and the least integrated part of the score. Even if one admits the truth of these remarks, the dance is a wonderfully sensuous potpourri of the main themes of the opera, opening with themes found only in the dance (to give it a barbaric local color) but continuing with various seductive ideas, including a slow waltz that culminates in a brilliant presto section ending in a wild version of the theme of Salome's lust for Jochanaan.

At the end of the dance, Salome throws herself at the feet of the entranced Herod and names her reward: "The head of Jochanaan!" Herod is terrified at the thought of murdering this man, but Herodias, for the first time, backs up her daughter's request. Eventually Herod is forced to give in, and an executioner is sent down into the cistern. Salome listens with gruesome anticipation. The executioner returns, bearing the head of Jochanaan on a silver charger. Herod hides his face; Herodias smiles. But Salome seizes the head and begins her final scene, a moment of tremendous emotional release to this young girl.

It is possible that Strauss composed this music before anything else in the score. Certainly the themes and the text fit together as if conceived simultaneously. Salome's moods range from fervor to mystery as she ponders the nature of love in a singularly morbid way. Her love song to Jochanaan from earlier in the opera now reappears in a broad recapitulation, resolving into nostalgia and a chill consideration of the mysterious relationship between love and death. With gruesome sensuality Salome exults in finally kissing the lips of Jochanaan. The moon breaks out of the clouds to illumine the scene, and Herod, in revulsion, orders his soldiers, "Kill that woman." In the few remaining measures, the soldiers rush forward and crush her under their shields.

—Steven Ledbetter

Text and translaton begin on the next page.

RICHARD STRAUSS Final scene from "Salome"

SALOME

Ah! Du wolltest mich nicht deinen
Mund küssen lassen, Jochanaan.
Wohl, ich werde ihn jetzt küssen.
Ich will mit meinen Zähnen
hineinbeissen, wie man in eine reife
Frucht beissen mag.
Ja, ich will ihn jetzt küssen, deinen
Mund, Jochanaan. Ich hab' es gesagt.
Hab' ich's nicht gesagt!
Ja, ich hab' es gesagt.
Ah! Ah! Ich will ihn jetzt küssen...
Aber warum siehst du mich nicht an,
Jochanaan? Deine Augen, die so
schrecklich waren, so voller Wut
und Verachtung, sind jetzt geschlossen.
Warum sind sie geschlossen?
öffne doch die Augen,
erhebe deine Lider, Jochanaan!
Warum siehst du mich nicht an?
Hast du Angst vor mir, Jochanaan,
dass du mich nicht ansehen willst?
Und deine Zunge, sie spricht kein Wort,
Jochanaan, diese Scharlachnatter,
die ihren Geifer gegen mich spie.
Es ist seltsam, nicht?
Wie kommt es, dass diese rote Natter
sich nicht mehr rührt?
Du sprachest böse Worte gegen mich,
Salome, die Tochter der Herodias,
Prinzessin von Judäa!
Nun wohl! Ich lebe noch,
aber du bist tot,
und dein Kopf gehört mir.
Ich kann mit ihm tun, was ich will.
Ich kann ihn den Hunden vorwerfen
und den Vögeln der Luft.
Was die Hunde übrig lassen, sollen die
Vögel der Luft verzehren...
Ah! Ah! Jochanaan, Jochanaan,
du warst schön.
Dein Leib war ein Elfenbeinsäule
auf sibernen Füssen.
Er war ein Garten voller Tauben
in der Silberlilien Glanz.
Nichts in der Welt war so weiss
wie dein Leib.
Nichts in der Welt war so schwarz
wie dein Haar.
In der ganzen Welt war nichts so rot
wie dein Mund.
Deine Stimme war ein Weihrauchgefäss,

Ah! Thou wouldst not suffer me
to kiss thy mouth, Jokanaan.
Well, I will kiss it now.
I will bite it with my teeth
as one bites a ripe fruit.

Yes, I will kiss thy mouth,
Jokanaan. I said it:
did I not say it!
Yes, I said it.
Ah! ah! I will kiss it now...
But, wherefore dost thou not look at
me, Jokanaan? Thine eyes, that
were so terrible, so full of rage
and scorn, are shut now.
Wherefore are they shut?
Open thine eyes!
Lift up thine eyelids, Jokanaan!
Wherefore doest thou not look at me?
Art thou afraid of me, Jokanaan,
that thou wilt not look at me?...
And thy tongue, it says nothing now,
Jokanaan, that scarlet viper,
that spat its venom upon me.
It is strange, is it not?
How is it that the red viper
stirs no longer?
Thou didst speak evil words against me,
me, Salome, daughter of Herodias,
Princess of Judaea!
Well, Jokanaan, I still live,
but thou, thou art dead,
and thy head belongs to me.
I can do with it what I will.
I can throw it to the dogs
and to the birds of the air.
That which the dogs leave, the birds
of the air shall devour...
Ah! Jokanaan, Jokanaan,
thou wert beautiful.
Thy body was a column of ivory
set on a silver socket.
It was a garden full of doves
and of silver lilies.
There was nothing in the world so
white as thy body.
There was nothing in the world so
black as thy hair.
In the whole world there was nothing
so red as thy mouth.
Thy voice was a censer,

und wenn ich dich ansah,
hörte ich geheimnisvolle Musik.
Ah! Warum hast du mich nicht
angesehen, Jochanaan?
Du legtest über deine Augen die Binde
Eines, der seinen Gott schauen wollte.
Wohl! Du hast deinen Gott gesehen,
Jochanaan, aber mich, mich, mich
hast du nie gesehen!
Hättest du mich gesehen,
du hättest mich geliebt!
Ich dürste nach deiner Schönheit.
Ich hungre nach deinem Leib.
Nicht Wein noch äpfel können mein
Verlangen stillen...
Was soll ich jetzt tun, Jochanaan?
Nicht die Fluten, noch die grossen
Wasser können dieses brünstige
Begehren löschen....
Oh! Warum sahst du mich nicht an?

Hättest du mich angesehen,
du hättest mich geliebt.
Ich weiss es wohl, du hättest mich
geliebt, und das Geheimnis der Liebe
ist grösser als das Geheimnis des Todes.

and when I looked on thee
I heard a strange music.
Ah! wherefore didst thou not
look at me, Jokanaan?
Thou didst put upon thine eyes the
covering of him who would see his God.
Well, thou hast seen thy God,
Jokanaan, but me, me, me,
thou didst never see.
If thou hadst seen me,
thou wouldst have loved me.
I am athirst for thy beauty;
I am hungry for thy body.
Neither wine nor fruits can
appease my desire.
What shall I do now, Jokanaan?
Neither the floods nor the great
waters can quench my passion.

Oh! wherefore didst thou not look
at me?
If thou hadst looked at me
thou wouldst have loved me.
Well I know that thou wouldst have
loved me. And the mystery of love
is greater than the mystery of death.

[*Herod is terrified at the monstrous sight, draws his cloak over his face, and orders the torches extinguished. A great black cloud covers the moon, and the Tetrarch begins to climb the staircase.*]

Ah! Ich habe deinen Mund geküsst,
Jochanaan. Ah! Ich habe ihn geküsst,
deinen Mund, es war ein bitterer
Geschmack auf deinen Lippen.
Hat es nach Blut geschmeckt?
Nein! Doch es schmeckte vielleicht
nach Liebe...Sie sagen, dass die Liebe
bitter schmecke...Allein was tut's?
Was tut's? Ich habe deinen Mund
geküsst, Jochanaan. Ich habe ihn
geküsst deinen Mund!

Ah! I have kissed thy mouth,
Jokanaan. Ah! I have kissed
thy mouth. There was a bitter
taste on thy lips.
Was it the taste of blood?
No! But perchance it was the taste
of love...They say that love hath
a bitter taste...But what of that?
What of that? I have kissed thy
mouth, Jokanaan. I have kissed
thy mouth.

[*A moonbeam falls on Salome, covering her with light. Herod, turning around and seeing her, gives the order "Kill that woman!" The soldiers rush forward, according to the last stage direction, and "crush beneath their shields Salome, daughter of Herodias, Princess of Judea."*]

Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828 the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on January 11, 1851. It came to Boston on October 6, 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on January 8, 1853, and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel led the first Boston Symphony performances on January 13 and 14, 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Sir Colin Davis, Erich Leinsdorf (the most recent Tanglewood performance, on July 31, 1982), Kurt Masur, Jesús López-Cobos, Seiji Ozawa, Kurt Sanderling, Simon Rattle, and Hans Graf (the most recent subscription performances, in March 2002). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony—though not for want of trying. He made extensive sketches for other symphonies and completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale. (One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion; Brian Newbould has made an edition of that work, as well as completions of numerous other Schubert symphonic sketches and even a "Tenth Symphony.") Part of the change, no doubt, came from Schubert's emotional maturing (he was just twenty-one years old in 1818) and from a desire to express deeper, more intense feelings in his music. Part of it surely resulted from the overwhelming example of Beethoven, who had

redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony. Many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major symphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, which probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

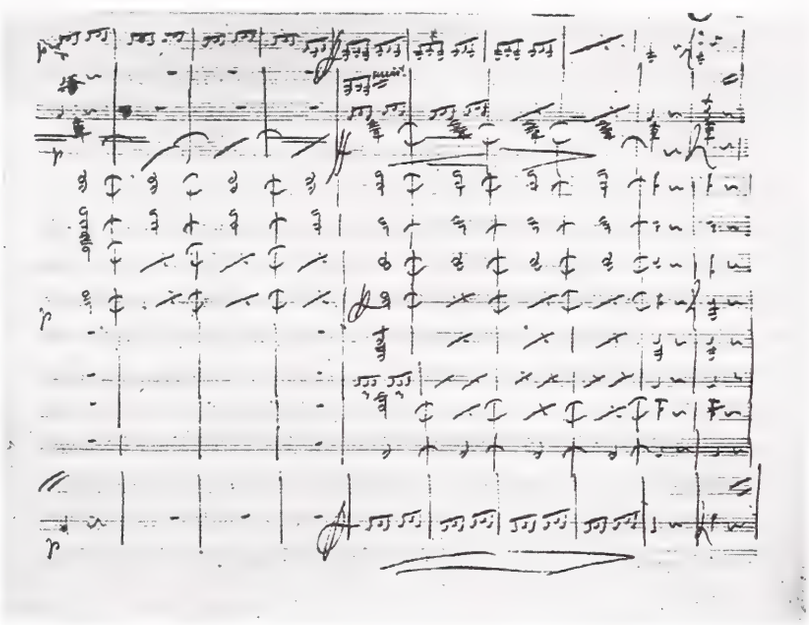
After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1839 was it seen by a musi-

*The question of proper number for the *Great* C major symphony is a vexing one. By the time Schubert's symphonies first came to be published, it was known that he had composed six early symphonies. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to re-christen the *Great* C major as "No. 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E, but this came to seem unwise, since Schubert never considered that to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns, renumbering the *Unfinished* as "No. 7" and the *Great* C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches has led some performers to call the C major "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. To preserve sanity, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

cian who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul....

Despite Schumann's well-known praise of the symphony's "heavenly length," the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."



From the manuscript of Schubert's "Great" C major symphony, beginning at bar 154 of the finale

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over into the main theme of the Allegro ma non troppo. Next, a new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this

extraordinarily lengthy exposition (few have accepted the challenge).

The development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now piano, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century. (We forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz.)

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the secondary theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

More . . .

Relatively recent additions to the Strauss bibliography include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press), by Michael Kennedy, who also wrote *Richard Strauss* in the Master Musicians series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the revised edition (2001) of The New Grove is by Bryan Gilliam. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Salome* is given detailed consideration in Volume I, the Oboe Concerto in Volume III. William Mann's *Richard Strauss: A Critical Study of the Operas* (originally Cassell, London, 1964) and Charles Osborne's *The Complete Operas of Richard Strauss: A Critical Guide* (originally Golancz, London, 1992, then in paperback from Grange Books, London, 1995) are useful sources for anyone seeking information on the composer's works in that genre.

James Levine recorded Strauss's Oboe Concerto in 1989 with Hansjörg Schellenberger and the Berlin Philharmonic (Deutsche Grammophon). The late John de Lancie's recording, made originally for RCA with a chamber orchestra led by Max Wilcox, has been reissued along with music for oboe and orchestra by Françaix, Satie, and Ibert recorded by de Lancie with André Previn and the London Symphony Orchestra (Boston Records). Other recordings feature Richard Woodhams with Wolfgang Sawallisch and the Philadelphia Orchestra (EMI), Alex Klein with Daniel Barenboim and the Chicago Symphony Orchestra (Teldec), Gordon Hunt with Vladimir Ashkenazy and the Berlin Radio Symphony Orchestra (Decca), and Fumiaki Miyamoto with Seiji Ozawa and the Mito Chamber Orchestra (Sony Classical).

For a complete recording of *Salome*, good choices include Herbert von Karajan's with Hildegard Behrens in the title role (EMI); Georg Solti's with Birgit Nilsson in the title role (Decca), and Giuseppe Sinopoli's with Cheryl Studer in the title role (Deutsche Grammophon). The Karajan and Solti recordings employ the Vienna Philharmonic, Sinopoli's the Orchestra of the Deutsche Oper Berlin. Leontyne Price recorded the final scene of *Salome* with Erich Leinsdorf and the Boston Symphony Orchestra in 1965 (RCA). A justifiably famous mid-'50s recording of the final scene features Inge Borkh with Fritz Reiner conducting the Chicago Symphony (also RCA). More recent recordings of the final scene feature Deborah Voigt with Richard Armstrong leading the Bavarian Radio Symphony Orchestra (EMI) and Jane Eaglen with Zubin Mehta and the Israel Philharmonic (Sony Classical). Collectors will also point you toward the Salome of soprano Ljuba Welitsch as heard in an exciting 1949 Metropolitan Opera broadcast led by Reiner (pirated without authorization on several European labels; a less desirable 1952 Met broadcast, also with Welitsch as Salome and Reiner conducting, was once issued by the Met as a fundraising perk). There is also a live 1944 performance of just the final scene with Welitsch, with Lovro von Matačič leading the Vienna Radio Orchestra (EMI).

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard

Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the recently revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (available most recently in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

James Levine recorded Schubert's *Great* C major symphony in 1983 with the Chicago Symphony Orchestra (Deutsche Grammophon). The Boston Symphony Orchestra has made three recordings of the work—under Charles Munch in 1958 (RCA), William Steinberg in 1969 (his first recording with the BSO; also for RCA), and Sir Colin Davis in 1980 (Philips). Time-honored stereo accounts include George Szell's with the Cleveland Orchestra (CBS/Sony, preferable to his later version for EMI) and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon). Arturo Toscanini recorded Schubert's *Great* C major symphony three times for RCA—with the NBC Symphony in 1947 and then again in 1953, and before those with the Philadelphia Orchestra in 1941. Wilhelm Furtwängler made a powerful studio recording with the Berlin Philharmonic in 1951 (Deutsche Grammophon); of that conductor's surviving live performances, the wartime one from 1942 also with the Berlin Philharmonic is particularly overwhelming (Deutsche Grammophon, Music & Arts, and other labels). For those interested in live recordings, there is an engrossing, recently issued 1975 performance with Carlo Maria Giulini leading the London Philharmonic (BBC Legends).

—Marc Mandel

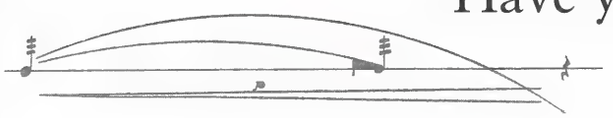
John Ferrillo



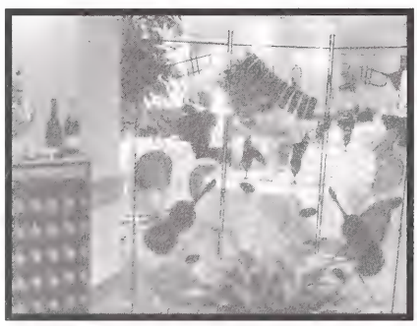
John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. He is a graduate of the Curtis Institute, where he studied with John de Lancie and received his diploma ('78) and artist's certificate ('79). He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock chamber music festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboist of the San Francisco Symphony, and was a faculty member at Illinois State University (1979-81) and West Virginia University (1981-85). He has taught and performed at the Aspen and Waterloo festivals and the Mannes Bach Institute, and served on the faculty of the Juilliard School from 1987 to 2002. He joined the faculties of the New England Conservatory of Music and Boston University's School of Music in 2002, and also teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. Mr. Ferrillo has been featured as a guest soloist with numerous groups in the northeast, including the Boston Classical Orchestra and the Buffalo Philharmonic. His first BSO appearance as a concerto soloist was in Frank Martin's Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra, in October 2001 with Seiji Ozawa. He, his wife, and two daughters reside in Harvard, MA.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Have you taken ***note***



of our **Symphony Café** recently?



- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.

We look forward to the pleasure of your company!

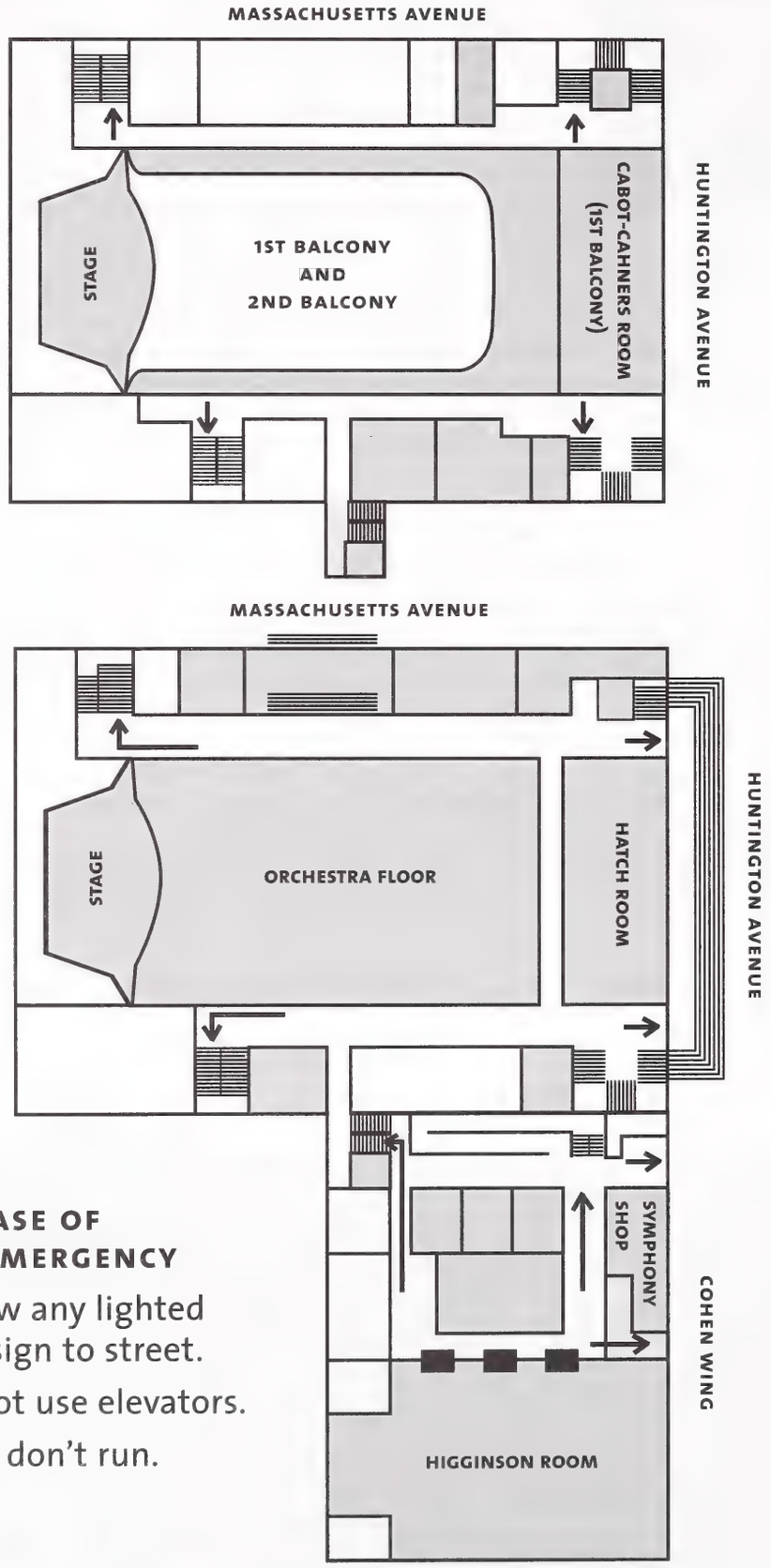
Karita Mattila



Acclaimed soprano Karita Mattila studied first at the Sibelius Academy in Helsinki, where her teacher was Liisa Linko-Malmio; since 1984 she has studied with Vera Rozsa. Ms. Mattila sings in all the major opera houses and major festivals of the world, in repertoire encompassing Mozart, Strauss, Tchaikovsky, Verdi, Puccini, Wagner, and Janáček. She has worked with such directors as Luc Bondy in *Don Carlos*, Lev Dodin in *Elektra*, *Pique Dame*, and *Salome*, Peter Stein in *Simon Boccanegra*, Robert Carsen in *Lohengrin*, and Jürgen Flimm for *Fidelio* in New York. Karita Mattila sings regularly with the world's great conductors, including Abbado, Davis, Gergiev, Haitink, Levine, Pappano, Salonen, Sawallisch, and Dohnányi, and has many recordings to her name on the Philips, EMI, Sony, Deutsche Grammophon, and Ondine labels. Her Fortieth Birthday Concert, before an audience of nearly 12,000 people in Helsinki, has been released on disc by Ondine. Other recent recordings include Strauss's Four Last Songs with Claudio Abbado for Deutsche Grammophon, and, for the Erato/Warner label, "Arias & Scenes" from the operas of Puccini, Verdi, Janáček, Tchaikovsky, Wagner, and Strauss, "German Romantic Arias," featuring works by Beethoven, Mendelssohn, and Weber with Sir Colin Davis, Grieg and Sibelius songs with Sakari Oramo, and a complete recording of *Jenůfa* with Bernard Haitink, which won the Grammy Award for Opera in 2004. Her recording of Schoenberg's *Gurrelieder* is on the EMI label. Engagements this season include Donna Anna in *Don Giovanni* and the title role in *Fidelio* in Chicago, the title role in *Kátya Kabanová* at the Metropolitan Opera, Amelia in *Un ballo in maschera* at Covent Garden, the title role in *Arabella* at the Châtelet in Paris, Saariaho's *Quatre Instants* with the New York Philharmonic Orchestra under Saraki Oramo, and further concerts and recitals in the United States and Europe. In 2003 Karita Mattila was awarded one of France's highest cultural honors, the Chevalier des Arts et des Lettres. In 2001 the *New York Times* chose her as "Singer of the Year" for her performance in *Fidelio* at the Metropolitan Opera. She was twice nominated for the Laurence Olivier Award, and has been honored by the *Evening Standard* Ballet, Opera and Classical Music Awards, and by the Académie du Disque Lyrique. In 1998 the Decca recording of *Die Meistersinger von Nürnberg,* in which she sings the role of Eva, won the Best Opera Grammy. Karita Matilla made her BSO debut at Tanglewood in August 2002, singing Beethoven's *Ah! perfido* and Sibelius's *Luonnotar* with Osmo Vänskä conducting. This week's performances mark her BSO subscription series debut.



SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

We give thanks...



The BSO applauds UBS for its
partnership throughout the season
and its support of tonight's
UBS Thanksgiving Concert.

You and us and the BSO.
The power of harmony.



Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be extraordinary. You and us. www.ubs.com

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

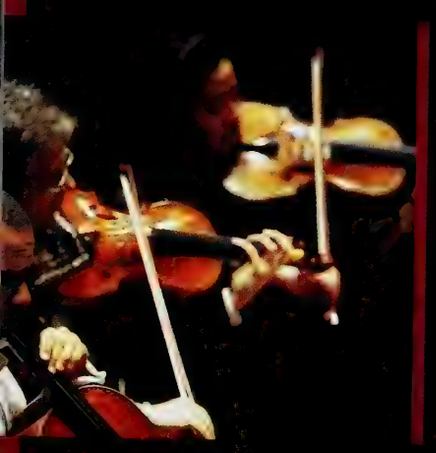
UBS

©UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red So

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE *Music Director*

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
Two 20th-Century Masterpieces for Cello, by Helen Greenwald 9
BSO Music Director James Levine 12
James Levine — A Chronology 15
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
From the Music Director 22
Notes on the Program 23
On Elliott Carter's "Symphonia: Sum fluxae pretium spei," by Robert Carl 28
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

James Levine and the Boston Symphony Chamber Players
Sunday, November 14, at 3 p.m. at Symphony Hall

BSO Music Director James Levine joins the Boston Symphony Chamber Players for a special concert in Symphony Hall on Sunday, November 14, at 3 p.m. Mr. Levine appears as pianist with the Chamber Players in Mozart's Quintet in E-flat for piano and strings, K.452, and in Schubert's Quintet in A for piano and strings, D.667, *Trout*, on a program also to include Henri Dutilleux's *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion. Single tickets priced from $29 to $105 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are on sale only at the Symphony Hall box office. A Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will take place at 2 p.m. in Symphony Hall prior to the concert.

A Conversation with James Levine: The Elson Lecture at Harvard University, Wednesday, December 1, at 5:15 p.m.

This year's Louis C. Elson Lecture at Harvard University will feature BSO Music Director James Levine in conversation with Harvard University Music Department Chair Thomas Forrest Kelly. Free and open to the public, the event will take place at Harvard University's John Knowles Paine Concert Hall, which is located behind the Science Building between Oxford Street and Massachusetts Avenue in Cambridge. For more information, please call (617) 496-6013.

The Virginia Wellington Cabot Memorial Concert, Saturday, November 13, 2004

The concert of November 13, 2004, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Boston Symphony concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appala-

chia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses music of Carter and Beethoven. In the weeks ahead, Hugh Macdonald of Washington University in St. Louis discusses Schumann, Lutosławski, Ligeti, and Dvořák (November 26-30), BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (December 2-4), and Robert Kirzinger discusses Schoenberg, Messiaen, Stravinsky, and Bartók (December 9-11).

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —scheduled for November 19, January 7, January 28, March 4, April 1, and April 8— are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TDD/TTY 617-638-9289). Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any messages left at other times.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.



"Music making like this is enough to send the listener home exhilarated."

Boston Artists Ensemble 2004/05

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

24TH SEASON

In Newton @ Trinity Church	At the Peabody Essex Museum
SUNDAY, OCT. 10, 2:30 PM	FRIDAY, OCT. 8, 8:00 PM
Randall Hodgkinson, piano; Sharan Leventhal, violin; Kim Kashkashian, viola; Jonathan Miller, cello	
Dvořák — Piano Trio in F Minor, Opus 65	
Fauré — Piano Quartet in G Minor, Opus 45	
SUNDAY, DEC. 12, 2:30 PM	FRIDAY, DEC 10, 8:00 PM
Elizabeth Ostling, flute; Irina Muresanu, violin; Rebecca Gitter, viola; Jonathan Miller, cello	
Mozart — Quartet for Flute and Strings, K285B	
Beethoven — String Trio in C minor, Opus 9, No. 3	
Schoenberg — String Trio, Opus 45	
FRIDAY, JAN. 14, 8:00 PM	FRIDAY, JAN. 21, 8:00 PM
Victor Romanul, Tatiana Dimitriades, violins; Edward Gazouleaus, Kazuko Matsusaka, violas; Jonathan Miller, cello	
Mozart — Quintet in E-flat, K614	
Mystery — Piece for String Trio*	
Dvořák — Quintet in E-flat, Opus 97	
SUNDAY, FEB. 20, 2:30 PM	FRIDAY, FEB. 18, 8:00 PM
Scott Andrews, clarinet; Randall Hodgkinson, piano; Sharan Leventhal, violin; Jonathan Miller, cello	
Schubert — Piano Trio in E-flat, D897 "Noturno"	
Brahms — Clarinet Trio in A Minor, Op.114	
Messiaen — "Quartet for the End of Time"	
SUNDAY, APRIL 10, 2:30 PM	FRIDAY, APRIL 8, 8:00 PM
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano	
Schubert — Arpeggione Sonata, D 821	
Hersch — New Trio by jazz pianist Fred Hersch **(Boston Premiere)**	
Beethoven — E-flat Trio, Opus 70, No. 2	

SUBSCRIBE NOW **call 617.964.6553**

To download an order form and for more information
www.BostonArtistsEnsemble.org



Jonathan Miller, Artistic Director

Two 20th-Century Masterpieces for Cello
by Helen M. Greenwald

James Levine's Boston Symphony concerts of November 26, 27, and 30 will feature American cellist Lynn Harrell in two 20th-century cello concertos, those of Witold Lutosławski and György Ligeti, on a program with music of Schumann and Dvořák.

The contemporary repertoire for cello can be very technically demanding, often tailored to virtuosos like Mstislav Rostropovich, Yo-Yo Ma, Lynn Harrell, Truls Mørk, and Steven Isserlis (the latter three performing in the BSO's 2004-2005 season). Cello technique, however, has been tested almost from the time of the instrument's first appearances in the late sixteenth through mid-seventeenth centuries. The ingenious invention of the endpin in the nineteenth century allowed the player, now liberated from the onerous task of supporting the cello with the legs, to face new physical challenges. The modern cello, moreover, outfitted with strings containing steel instead of pure gut, could compete with larger orchestras, respond more quickly, and resonate more loudly in concert halls now meant to hold thousands and not just hundreds.



Woodcut from Praetorius's "Syntagma musicum," February 1619

New works, however, have almost always depended upon the relationship between composer and performer, an early and fruitful one being that of Franz Joseph Haydn and the cello virtuoso Anton Kraft, for whom Haydn composed his D major Concerto, a work that pushes the limitations of cello technique, even to a degree that continues to "worry" the modern virtuoso. Much modern cello composition, similarly, is the result of collaboration between composer and performer, and not least such great cellists as Mstislav Rostropovich and Yo-Yo Ma. Rostropovich has commissioned at least 100 works for cello, including Henri Dutilleux's *Tout un monde lointain...* and Witold Lutosławski's Concerto (both being played by the BSO this season), as well as works for cello and orchestra by Berio, Bernstein, Britten, Messiaen, Penderecki, Prokofiev, Schnittke, and Shos-

Follow Your Dreams
Restored Steinways Available
A Tradition of Excellence
Since 1950



Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com



takovich, many of which have become part of the standard repertoire. Yo-Yo Ma has also been extraordinarily active, as commissioner and performer of works by Corigliano, Danielpour, Harbison, Kirchner, Rouse, Tan Dun, and Williams.

Which 20th-century pieces mark a turning point for cello players insofar as new challenges are concerned? Many cellists would point to two works, both sonatas, and both from 1915: Claude Debussy's Sonata for Cello and Piano and Zoltán Kodály's Solo Sonata, Opus 8. The Debussy requires the cellist to speak a new language, and thus take a new approach to the instrument, while the Kodály is a compendium of cello techniques, new and old, including the left-hand pizzicatos most often associated with Kodály's colleague Bartók, and the retuning of the two lower strings, a practice originating in the time of Bach. Today, even students have vanquished the practical demands of the Kodály Sonata, as an astonishingly high level of technical proficiency on the cello is now the norm. This is the result of composers challenging players, players challenging composers, and, most important, evolving pedagogy. One consequence of such advancement is that contemporary orchestras often experience difficulty in choosing new players; it's no longer simply a question of who plays most accurately, since these days everyone has "chops." Today's cellists are likely to point to a work like Elliott Carter's Cello Sonata (1948) when asked to name a "difficult" piece, and more for its intellectual demands than its physical obstacles.



Witold Lutosławski

Contemporary composers have experimented with ways to produce new and different sounds from the cello—in the classical imagination, a singer without words. Cellists have been asked to strike the body of the instrument with their hands or bow, or play beneath the bridge instead of above it. Even new means of performing have been conceived: cellists dance (observed in London's Covent Garden not too long ago; the cello was strapped to the player's body); cellists have performed topless (introduced in 1967 by the late Charlotte Moorman, who did *not* start a trend); and cellists now play in rock clubs (Matt Haimovitz, for example). Cellos can also be amplified or accompanied by electronic tape. What's most striking about the contemporary cello concerto, however, is that it speaks for the individual composer and performer without reflecting, necessarily, a particular "school" of composition or performance. The concertos by Lutosławski and

Joy Kant Fine Art
a contemporary gallery in a traditional setting

is pleased to announce the representation of

ANDREI PETROV

New York artist featured on NBC's *The Apprentice*

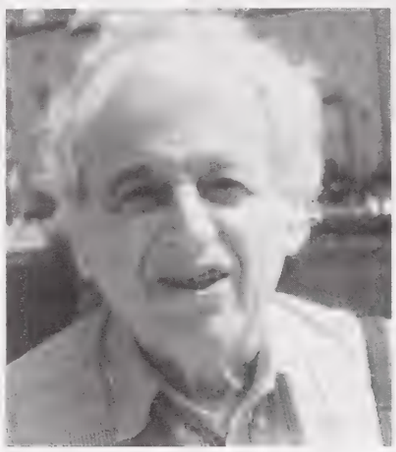
Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

Ligeti to be played by Lynn Harrell with the BSO in November are great examples of such modern "independence."

Lutosławski's Cello Concerto does, however, contain at least one vestige of the Baroque, in the simple series of repeated notes on the pitch D played by the solo cello at the beginning, then returning frequently as a refrain or "ritornello." This is the only tonal-structural anchor Lutosławski provides in a compositional space that he deems governed by "limited random choice," meaning that the players are free to articulate their parts as they see fit, but within defined boundaries. Meter signatures appear sporadically throughout the work, and bar lines are employed to indicate beginnings and ends of sections, while time is controlled more precisely by metronome markings, indications of exact time lapsed (e.g., 5" here or 2" there), and verbal descriptions in the score. Much of the piece seems improvisatory, as the solo cellist opens the concerto with a lengthy and quietly inward passage that becomes gradually more outspoken and infiltrated by ensembles of solo players, beginning with the trumpets followed by cellos, harp, clarinets, and ultimately the percussion instruments, remaining strings, and winds. This is actually a very romantic work, often emotionally moving in soulful *cantabile* passages that evoke the passion of the Elgar concerto.

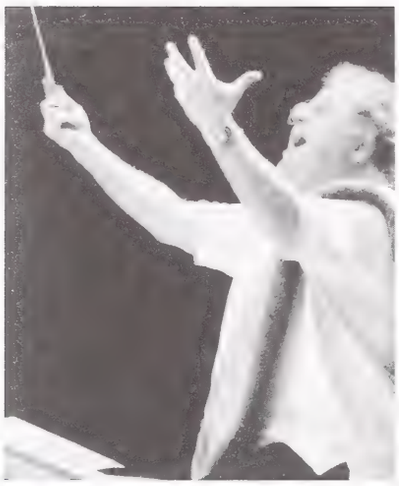


György Ligeti

Ligeti, on the other hand, answers, at least in part, the question of what it means to be quintessentially modern, as his concerto seems to aspire to the condition of electronically produced sound. This is most evident in the nearly impossible dynamic demands that he places upon the soloist and the orchestra. As in the Lutosławski, the solo cello begins the work, but under the utmost dynamic and sonic constraints. Here Ligeti has indicated a dynamic level of *pppppppp* (quieter than the flutter of hummingbirds' wings!), and qualified it even further by demanding *con sordino* (with mute), *sul tasto* (to be bowed on the fingerboard, thus reducing the resonance and volume by a huge percentage), *senza vibrato* (without vibrato), and *sul II* (to be played in a high position on the D-string, where the sound will be softer and less cutting than if played on the A-string). A further instruction, "*unhörbar, wie aus dem Nichts kommend*" ("inaudible, as if coming from nothing") makes clear that Ligeti wants as little sound as possible! The instruments that enter thereafter—first strings and then winds and brass—are also cautioned to be nearly inaudible. Thus, Ligeti's concerto, as opposed to Lutosławski's brash and often percussive outpouring, is an exercise in stasis and seamlessness. And to take the "quasi-electronic" aspect of the work a step further, Ligeti's profuse comments in nearly every measure of the score not only reflect a greater than usual attempt to control performance, but even inspire an imaginary picture of the composer turning dials, all the more remarkable in a piece that actually contains no electronically produced sound at all. This kind of control, however, is not a manifestation of ego, rather a product of Ligeti's boundless imagination and desire for a particular affect so quintessentially modern that it would have been impossible to conceive before the twentieth century.

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

JAMES LEVINE



Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.

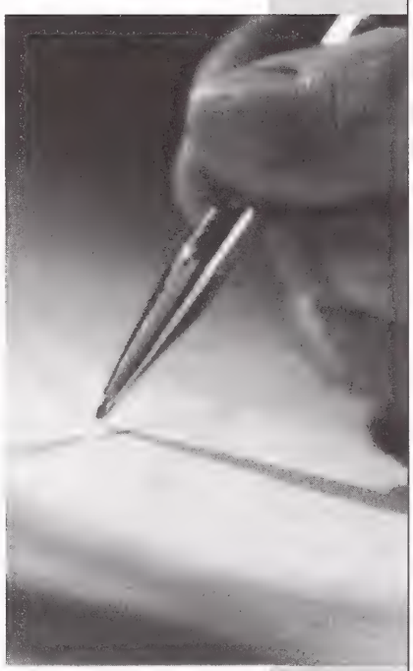


Michael Lutch

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.



Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

James Levine — A Chronology



Jean Shebless

The six-year-old James Levine practicing, 1949

1943
Born June 23 in Cincinnati, Ohio

1947
Began piano study

1953
Debut as piano soloist with the Cincinnati Symphony Orchestra

1956
Marlboro Music Festival

1957-1970
Aspen Music Festival and School

1961-1964
The Juilliard School

1964-1970
Assistant Conductor of the Cleveland Orchestra

1966-1972
Founder and Music Director of the University Circle Orchestra at the Cleveland Institute of Music

1967-1969
Music Director of the Meadowbrook Orchestra



Cincinnati Enquirer

Showing his parents his model set for Rossini's "Il barbiere di Siviglia," 1954

Peter Hastings, Cleveland Orchestra Archives



James Levine rehearsing with the Cleveland Orchestra, c.1968

Hastings-Willinger & Associates



James Levine conducting the University Circle Orchestra, Cleveland Institute of Music, c.1970

1970
Welsh National Opera and San Francisco Opera debuts

1971
Chicago Symphony, Ravinia Festival, and Metropolitan Opera debuts

1972
Boston Symphony Orchestra debuts in Symphony Hall and at Tanglewood

1973-1976
Principal Conductor of the Metropolitan Opera

1973-1993
Music Director of the Ravinia Festival

1974-1978
Music Director of the Cincinnati May Festival

1975-1993
Salzburg Festival

1976
Vienna Philharmonic debut

1976-1986; 2004-
Music Director of the Metropolitan Opera

1977
Inaugurated "Live From the Met" series for PBS

1978
Berlin Philharmonic debut



Peter Hastings, Cleveland Orchestra Archives

Conductor George Szell (second from left) with his Cleveland Orchestra associates Stephen Portman, Michael Charry, and James Levine, 1966

LEVENGER



Fine Furnishings
Leather Goods • Pens
Reading Tools

The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

1980
Founded Metropolitan Opera's Young Artist Development Program

1980
First recipient of Manhattan Cultural Award, presented by Mayor of New York

1982-1998
Bayreuth Festival

1983
Time cover story

1984
Musical America's "Musician of the Year"

1986-2004
Artistic Director of the Metropolitan Opera

1996
25th Anniversary Gala at the Met (eight-hour live telecast on PBS)

1996-2000
Three Tenors World Tour

1997
Recipient of the National Medal of Arts, presented by President Clinton

1997
Munich Philharmonic Orchestra debut

1999-
Verbier Festival

1999-2004
Chief Conductor of the Munich Philharmonic

2000
Disney's *Fantasia 2000* with the Chicago Symphony

2000-2004
Music Director of the UBS Verbier Festival Orchestra

2002
Kennedy Center Honors

2004-
Music Director of the Boston Symphony Orchestra



Whitestone Photo

James Levine rehearsing with the Boston Symphony Orchestra for his first Tanglewood appearance, July 1972



Steve J. Sherman

James Levine recording Verdi's "Il trovatore" with the Metropolitan Opera Orchestra, baritone Vladimir Chernov, and soprano Aprile Millo at the Manhattan Center in New York City, May 1991



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick



Support **a new era** at the BSO

PHOTOGRAPHY: MICHAEL LUTCH

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friends of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Thursday, November 11, at 8
THE JANE AND NEIL PAPPALARDO CONCERT
Friday, November 12, at 8
Saturday, November 13, at 8
THE VIRGINIA WELLINGTON CABOT MEMORIAL CONCERT

JAMES LEVINE conducting

CARTER

Micomicón (2002)

Symphonia: Sum flexae pretium spei (1993-95)

I. Partita
II. Adagio tenebroso
III. Allegro scorrevole

INTERMISSION

BEETHOVEN

Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

UBS is proud to sponsor the BSO's 2004-2005 season.

These concerts will end about 10:15.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

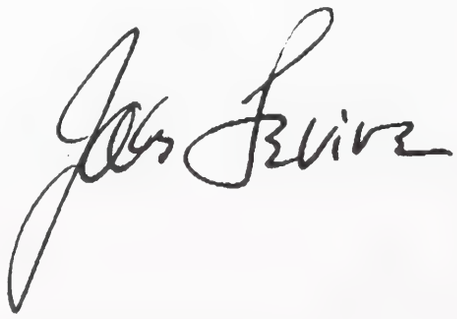
From the Music Director

Of the twelve programs I've made for Boston this season, this one is a real favorite, and very close to my heart. I love composers like Beethoven and Carter whose works are bursting with ideas that are so alive and unpredictable. Throughout his long life, Carter's music (like any great composer's) gets better and better. He's constantly astonishing; he addresses all the issues of composition with such relish, enthusiasm, experience, drive, and sensitivity, as his *Symphonia* shows so extremely well; and *Symphonia* has a quality of imagination, physical energy, and reflection that makes the *Eroica* exactly the right piece to program along with it. In these works we hear each composer's well-practiced technique and voice in full cry: the Carter is *very* Carter, the Beethoven *very* Beethoven. And to have the fantasy-like *Micomicón*, written specifically for the BSO by Carter to serve as a prelude to the much larger *Symphonia*, is an added pleasure for all of us on stage here at Symphony Hall.

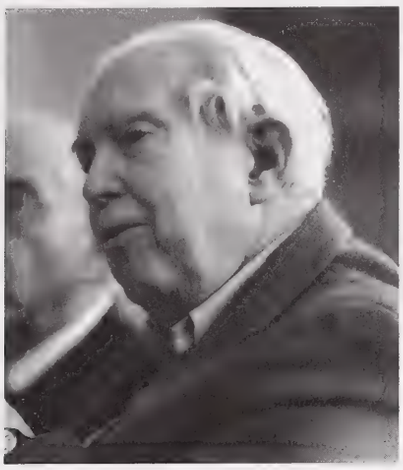
In *Symphonia*, the opening *Partita* is vivacious and interactive in a game-like, lively way, with figurations and punctuations that are so entirely unexpected. It's fun to listen to, even as it keeps you on the edge of your seat. The slow movement is extraordinary from so many standpoints—it's a very big slow movement, longer even than the first movement, so unusually heavy and dark in mood over its entire length, and such a strong contrast to the *Partita*. Then the third movement establishes an extraordinary (again) overall shape for the whole work. It's large enough for a finale, but light, evanescent, whirling, fleeting, with many notes played quietly but quickly, making for a *tinta*, texture, and tone that eventually just disappears, spinning itself away.

Similarly the weight of the *Eroica* comes in the first two movements. The first movement is so inventive and alive, then followed by a funeral march of such great dimension. The third movement, with its spinning, staccato theme and trio of three hunting horns, instantly changes the mood to prepare the finale, which is, so surprisingly, a set of variations. Overall, the emotional and psychological depth of the first half gives way through the scherzo to a last movement that succeeds, like Carter's, so much by virtue of its sheer physicality.

Juxtaposed with *Symphonia*, the familiarity of the *Eroica* is all the more striking. *Symphonia* can be difficult even for knowledgeable listeners. One wants to sit back and enjoy it, but certainly also to hear it more than once.



Elliott Carter
Micomicón (2002)


Michael Lutch

Elliott Cook Carter, Jr., was born on December 11, 1908, in New York City, and lives there today. He wrote the brief orchestral fantasy Micomicón *in late 2002 on commission for the Boston Symphony Orchestra at the request of the BSO's then Music Director Designate James Levine. The work was commissioned by the BSO through the Arthur P. Contas Commissioning Fund.* Micomicón *was conceived as a prologue to Carter's orchestral triptych* Symphonia: Sum fluxae pretium spei. *The score is dedicated to James Levine, who led the BSO in the first performances in January 2004, along with the composer's* Partita *(the first movement of* Symphonia*).* Micomicón *takes its name from an episode in* Cervantes's "Don Quixote" *(see below). The score calls for an orchestra including two flutes and piccolo, two oboes and English horn, clarinet, bass clarinet, and contrabass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, harp, piano, timpani, percussion (two players suggested—I: suspended cymbal, four tom-toms, bass drum, marimba; II: crash cymbals, xylophone, and vibraphone), and strings. The duration of* Micomicón *is about three minutes.*

The tiny, fantastical *Micomicón* and the three-movement, volatile *Symphonia* are both recent works from the pen and mind and musical experience of a composer who is considered by many to have produced, since the mid-1940s, some of the greatest masterworks of the post-World War II era. What's especially remarkable about Elliott Carter is that virtually *everything* he wrote between 1950 and 1980 is held by his peers to be a significant musical achievement. Each new piece from the composer during that span underwent years of gestation, as the composer strove to incorporate an enormous range of expressive sensation and musical craft into entirely new forms.

Carter knew many of the great musicians of the twentieth century, beginning in his teens with Charles Ives. Along with composers Henry Cowell and Lou Harrison, he was among the most important figures in rescuing Ives's music and reputation from obscurity in the 1940s. Sessions, Copland, and Stravinsky were close colleagues, and younger musicians and composers including Pierre Boulez (himself now a senior figure in the classical music world), Heinz Holliger, Oliver Knussen, Frederic Rzewski, Ursula Oppens, and Lucy Shelton are numbered among his friends, fans, and champions. He has won two Pulitzer Prizes (for his Second and Third string quartets), the von Siemens Prize, and numerous recognitions and honors throughout his career. As a teacher, he was on the faculty of the Juilliard School for many years, and he has been composer-in-residence at Tanglewood on several occasions, most recently in summer 2000. In his ninetieth year (1998) he completed his first opera, *What Next?*, which was premiered in Berlin and subsequently recorded, and he continues to fulfill numerous requests for commissions from ensembles, individuals, and organizations worldwide.

Virtually all of Elliott Carter's shorter works date from the period before about 1945 or after 1978. In the 1980s he began to respond more frequently to requests for works of this kind, which include, for example, the two *esprit rude/esprit doux* pieces for flute and clarinet for Pierre Boulez's sixtieth and seventieth birthdays, the English horn *A Six Letter Letter* for Paul Sacher's ninetieth, and *Gra* for solo clarinet on the occasion of Witold Lutosławski's eightieth. The three short orchestral works of the *Three Occasions* trilogy fall into the category of commissioned occasional works: *A Celebration of Some 100 X 150 Notes* was commissioned by the State of Texas for its 150th anniversary;

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

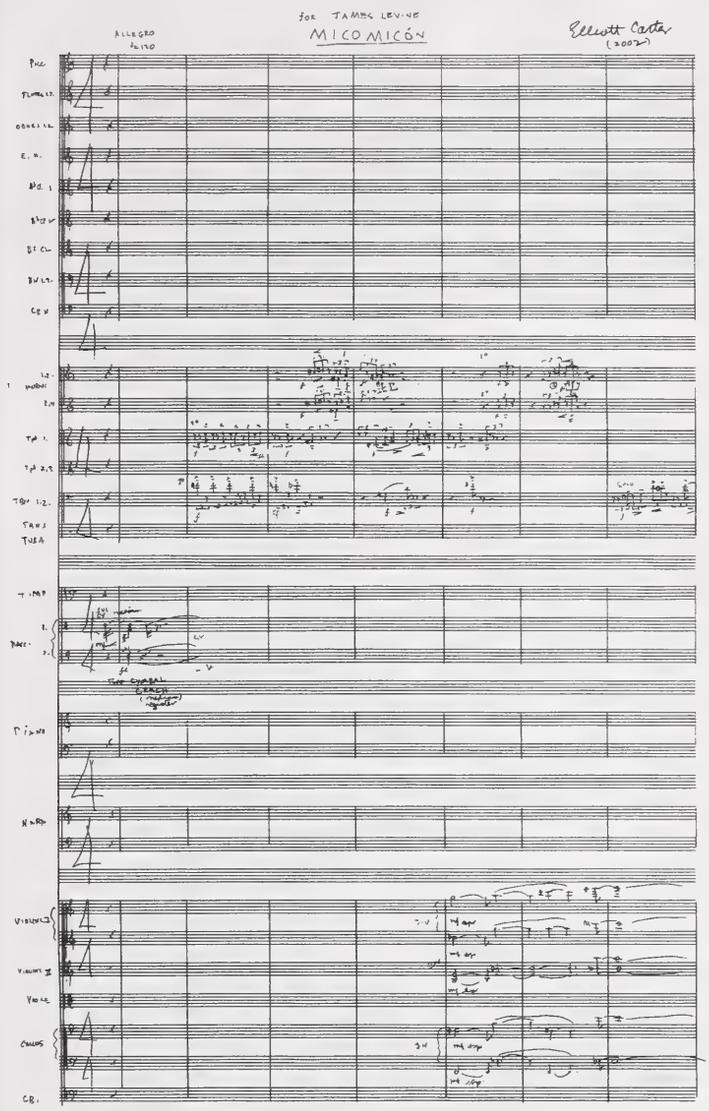
RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER *previews* INTERNATIONAL

Remembrance was composed as a tribute to the late Paul Fromm on commission from the Fromm Music Foundation; and *Anniversary* was a gift for Carter's wife, Helen, to celebrate the couple's fiftieth wedding anniversary. Oliver Knussen suggested the latter piece, thinking that it would work to round off a short three-movement suite with the other two works.



First page of the "Micomicón" manuscript, with the dedication "for JAMES LEVINE" at the very top

Micomicón was written at the request of James Levine, who, following his October 2001 appointment as music director of the Boston Symphony Orchestra, spoke to Carter about his intention to program, during his first season as the orchestra's music director, the composer's large-scale triptych *Symphonia: Sum fluxae pretium spei*, one of the significant accomplishments of orchestral music of our time. Hoping to find some way to link that occasion specifically to the BSO, Levine came up with the idea of a brief orchestral fantasy to preface the larger work. The commission was proffered to Carter in late spring 2002, and the piece was finished that same year.

When he received the commission for *Micomicón*, Carter was, at the same time, completing a larger commission for the BSO, the *Boston Concerto*, which the orchestra premiered under Ingo Metzmacher in April 2003, as well as an orchestral song cycle on texts of the modernist poet William Carlos Williams, *Of Rewaking*, premiered by mezzo-soprano Michelle DeYoung with Daniel Barenboim conducting the Chicago Symphony Orchestra in May 2003. His latest big work, *Reflections*, will be premiered in February 2005 by the Ensemble InterContemporain in honor of Pierre Boulez's 80th birthday. A chamber work commissioned by the Nash Ensemble, *Mosaic*, will be premiered in March in London. The Boston Symphony Chamber Players will give the American premiere of that work in the 2005-06 season. Carter is also working on further projects for the BSO. All this from a man who celebrated his 95th birthday in December 2003.

Elliott Carter on "Micomicón"

Micomicón, invented by Sancho Panza and his friends to cure Don Quixote's "madness," is said to be a kingdom near Ethiopia stolen by a giant from its queen, Micomicona, who beseeches the adventurous Don Q. to put her back on the throne (in

BOSTONMODERNORCHESTRAPROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396



Club Concert

BRINGING NEW MUSIC TO UNCOMMON PLACES

TUESDAY **NOVEMBER 16, 2004** 7:00

MOONSHINE ROOM AT CLUB CAFÉ (209 COLUMBUS AVENUE)

ADMISSION: $15

Featuring BMOP musicians:
SARAH BOB, PIANO
KATE VINCENT, VIOLA
ROBERT SCHULZ, PERCUSSION
AARON TRANT, PERCUSSION

ASTOR PIAZZOLLA LE GRAND TANGO FOR VIOLA AND PIANO

JOHN CAGE LIVING ROOM MUSIC FOR FOUND OBJECTS

LEE HYLA THIRD PARTY FOR SOLO PIANO

WAYNE SIEGEL 42ND STREET RONDO FOR TWO PERCUSSIONISTS

ROBERTO SIERRA BONGO-O

JAVIER ALVAREZ TEMAZCAL FOR MARACAS AND TAPE

FRANCIS WHITE A VEIL BARELY SEEN FOR VIOLA AND TAPE

Hosted by
ARTISTIC DIRECTOR GIL ROSE



Cervantes' great novel, chapters 29-30, book 1). This brief score was commissioned by the Boston Symphony as a present to the extraordinary James Levine. It was composed in New York in 2002.

Carter came across the name *Micomicón* while looking in a thesaurus for synonyms for "fantasy." This is a fabulous, but imaginary, kingdom from Cervantes's *Don Quixote*, invented on the spot by Don Quixote's friend the priest, who, with the barber, was trying to entice Don Quixote away from his knight errantry and back to his home. Having encountered the lovely Dorothea, the pair abandoned their plan to dress the barber as a woman and instead enlisted her help, casting her as the embattled heir to the kingdom of Micomicón and passing her off as such to the hyper-earnest, easily led Quixote. But Carter's *Micomicón* isn't meant to be a reflection or description of any action that takes place in the course of *Don Quixote* (unless the quick triplet rhythm in the brass at the start reminds us of Quixote's bone-thin horse)—it's meant to prepare us for the excitement and high energy of a fantastic adventure.

The three-minute piece will pass more quickly than it takes to read this description. It begins atmospherically with a roll on suspended cymbal punctuated by crash cymbals. This sonic marker returns at the seams between the first three sections. There are four sections in all, with marked tempos of ♩=120 (120 quarter-notes per minute, or two beats per second), ♩=72, ♩=90, and a return to ♩=120, delineating audible changes in character. Within each of these large episodes, Carter superimposes pulses different from that of the marked "base" tempo, a distinctive detail of his style.

Following the opening cymbal gesture, we have the fanfare-like rocking rhythm in the brass, leading to a sustained chorale passage in the strings, with brass interjections. High winds and xylophone enter briefly, establishing a temporarily quicker pulse. There is a constant flux among different tempos and music of different qualities: sustained and chorale-like, sharply rhythmic, or frenetic and textured (a mutability this piece shares with much of *Symphonia*). The first section ends with short accented chords in low woodwinds and brass, and suspended cymbal signals the next section. Winds and brass present sustained arpeggios, rising and falling in waves; violins, harp, and piano have an interplay of quicker fragments. The piano's solo marks the end of this section (its last measure presenting regular quintuplets that become the eighth-note base of the new tempo). Again a suspended cymbal roll marks the change in atmosphere. The brief third episode, a bit over thirty seconds long, passes the sustained, overlapping, surging and ebbing chords from one orchestral group to another, a Debussy-like watercolor. In the final measures of this section the timpani become active, gearing up for a solo turn that begins the final section, a return to the tempo as well as the bustling activity of the piece's first part. The orchestra—reexamining the principal textures of this brief piece—builds to a loud tutti, which crumbles, giving way to the strings, divided into twenty-three different parts, playing a very soft final chord, which dissolves into mist.

—Robert Kirzinger

On Carter's "Symphonia: Sum fluxae pretium spei"
by Robert Carl

The following is excerpted from a review by Robert Carl, writing in "Fanfare" magazine 23:5 (May/June 2000), of the Deutsche Grammophon recording of Elliott Carter's "Symphonia" with Oliver Knussen conducting the London Sinfonietta.

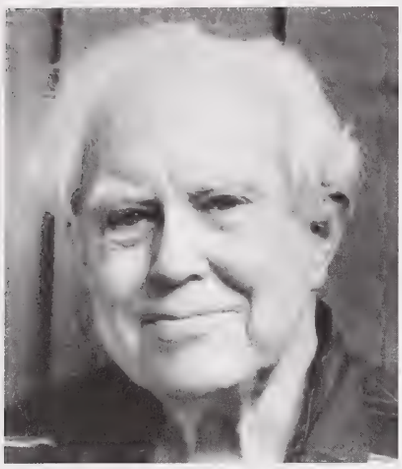
This release... is of critical importance. It is an event. It even redefines to some extent how we look back on the 20th century.... Carter's *Symphonia*, a fruit of his ninth decade (completed at age 86!), is a triumph, and his crowning achievement. The composer is not "going out gentle"; rather, he's just picking up steam, and we can only wonder in his wake at his skill and strength.

The *Symphonia* is a three-movement work, built modularly from three separate commissions.... Carter presented the movements as stand-alone units at each premiere, quite reasonably not knowing whether he would be able to finish the entire project. As a result, the movements have enormous autonomous integrity. But the undertaking also succeeds as a whole—this work, over 45 minutes long, is a vast interrelated architecture that ushers us through a series of grand musical spaces. The first movement, *Partita*, is all sudden shifts and whipcracks. The second, *Adagio tenebroso*, is the heart of the piece, a vast arching peroration: dark, stern, and poignant in its utterance. The third, *Allegro scorrevole*, is something of a surprise. Gossamer string and woodwind textures dart and flit throughout, the sound is predominantly high register, the feel is overwhelmingly one of evanescence. At first the sequence may seem out of whack, but it quickly dawns that Carter has made something of a masterstroke with this formal layout. The whole work is based on a poem in Latin by the 17th-century English metaphysical poet Richard Crashaw (not for nothing was Carter an English major at Harvard), "Bulla," which traces the life of a bubble as a metaphor for the human life-journey.... In its evocation of fragility and impermanence, the poem finds its match in Carter's brilliant exit via a movement that is a dance of glints and shadows. The whole piece, arguably Carter's own summation of his art and beliefs, speaks to the power of the imagination and its quicksilver realm. (The subtitle translates as "I am the prize of flowing hope.") In a sense, one thinks of Prospero at the end of *The Tempest*.

Technically, the piece is a consistent marvel. Several aspects stand out. First of all, the music is mercuriality incarnate. Ideas sparkle, mutate, splice instantaneously and effortlessly into one another. The layering of ideas works because the overall texture of the piece remains remarkably transparent. This is due to the second point, its orchestration. Carter has always favored more of a chamber approach to the orchestra, grouping its choirs into subsets, some mixed, some homogeneous.... Here he seems to find the perfect balance. Every event, even the most pointillistic, occurs in its proper moment and register, and the combination of said events creates a seamless flow of sound both forward in time and vertically in musical space.

Finally, there is a genuine harmonic rightness to the music. Carter has never been one much for hummable tunes or motivic structures (or, more precisely, after his apprenticeship with American Neoclassicism, he progressively abandoned these traditional thematic principles over a span of about 1948-70, after which one tends to hear collections of intervals as the primary generating horizontal force in the music). So, what gives the music its moment-to-moment profile? For one thing, its flow is governed by what feel like subterranean processes, probably related to the sorts of deep, formal polyrhythms the composer uses to structure pieces (i.e., slowly moving progressions at "irrational" ratios, like 31:32). One hears this in

Elliott Carter
Symphonia: Sum fluxae pretium spei (1993-95)



Elliott Carter wrote Symphonia: Sum fluxae pretium spei *in three stages, completing each of its three movements independently to fulfill commissions from three different orchestras. Carter's friend, the conductor and composer Oliver Knussen, helped conceive and organize the logistics. Carter wrote* Partita *in 1993 for the Chicago Symphony Orchestra. The score is marked "Dedicated to the Chicago Symphony Orchestra and Daniel Barenboim, its conductor." Barenboim conducted the CSO in the world premiere on February 17, 1994; the first performances were given in honor of Carter's 85th year.* Adagio tenebroso *was written during that same year for the BBC Symphony Orchestra; it was premiered by that orchestra on September 13, 1995, Andrew Davis conducting, during the BBC Proms at the Royal Albert Hall. Carter wrote* Allegro scorrevole *in summer 1995 for the Cleveland Orchestra and Christoph von Dohnányi, who gave the first performance at Severance Hall, Cleveland, on May 22, 1997. The world premiere of the assembled three-movement* Symphonia: Sum fluxae pretium spei *was given by the BBC Symphony Orchestra led by Oliver Knussen on April 25, 1998, in Bridgewater Hall, Manchester, England. The United States premiere of* Symphonia *was given January 11, 2002, by the Monadnock Festival Orchestra, Jim Bolle conducting, in*

Symphonia. In all three movements, but above all the first and second, there are ponderous bass lines that appear and disappear periodically (like an underground river briefly surfacing), and that serve as markers toward climaxes that, when they arrive, feel very right....

Carter is a highly "cerebral" composer, in that his works are very much based on ideas, such as the flow and nature of time, the mutability of human character and relationships. What saves the music from becoming a dry translation of these ideas into sound is Carter's innate musicality, his ability to match truly musical process to the natural development of the extramusical source.

Some critical buzz about the *Symphonia* has spoken of how Carter has vindicated the modernist project against the assault of the young barbarians—Minimalists, neo-Romanticists, art-rockers. Yes, but only to a degree. If one argues that the basic markers of modernism—atonality, complexity, highly disjunct gestures—are suddenly vital again due to Carter, then I think the composer is done a disservice. Carter has never been a card-carrying member of any movement, and though he would be the first to decry what he sees as lazy thinking among many younger composers, it is mostly because he has followed his own very original course for as long as it has taken to achieve his vision, *not* because he was devoted dogmatically to a particular school of composition. What makes this music so important and influential is that it is the fruit of a sustained personal struggle. It is the depth of this individuality that rings out through the music, and is an inspiration for anyone with any ears to listen. Carter's idealism is the most important "ism" of all.

Robert Carl is Chair of the Composition Department, The Hartt School, University of Hartford, and was for twenty years a co-director of the Boston new music ensemble Extension Works.

Copyright ©2000 by Fanfare, Inc. Reprinted by permission.

INVESTMENT
PROFESSIONALS

RICHARD P. YOUNG
CHAIRMAN

M. LYNN BRENNAN
PETER V. BROWN
PAMELA R. CHANG
THOMAS N. DARNEY
PAUL R. DAVIS
JOHN H. EDMONDS, III.
CHARLES T. HAYDOCK
ARTHUR C. HOLLIS
KATHLEEN P. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
F. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

Your Boston Address for Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

Sanders Theatre at Harvard University in Cambridge.

The BSO has previously performed only the first movement, Partita, *of* Symphonia, *those performances being given here last season, January 15-17, 2004, with James Levine conducting (and at which concerts Carter's* Micomicón *was premiered).* Allegro scorrevole *was performed by the Tanglewood Music Center Orchestra, George Benjamin conducting, on August 14, 2000, during that summer's Festival of Contemporary Music.*

The score of Symphonia *calls for three flutes (second and third doubling piccolo), two oboes, English horn, two clarinets (second doubling E-flat clarinet), bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, two trombones and bass trombone, tuba, timpani, percussion (four players suggested: xylophone, vibraphone, glockenspiel, marimba, metal blocks, cowbells, suspended cymbals, guiro, wood blocks, temple blocks, log drum, bongos, tom-toms, snare drums, bass drum, hammer), harp, piano, and strings.* Symphonia *is about fifty minutes long (the three movements taking 17, 20, and 11 minutes, respectively).*

Elliott Carter has been interested in the concept of modernism for a long time—since at least the 1920s, when, as a teenager in New York City, he became friends with the elder "maverick" American composer Charles Ives and was acquainted with the newest avant-garde works of Edgard Varèse and Stravinsky. When Carter speaks of wanting "to present the many changes and oppositions in mood that make up our experience of life" (see his note for *Partita*, below), it's "modern life" to which he's referring. To Carter, modernism is not a movement in art—the contrasting example he gives is Mannerism, a style of visual arts at the end of the Renaissance—but, rather, he views it as overarching, like the Renaissance itself. Modernism is the aesthetic and subjective worldview we have developed in order to place in context the complexities of this time. The idea of the "progress" of mankind, philosophically, technologically, socially, since at least World War I, is colored equally by the hope and anxiety engendered by the potentials of each new invention or piece of information. Our ability to assess this progress (for lack of a better term) is tied to our ability to sort an ever-increasing quantity of information available to us at an ever-increasing speed.

Elliott Carter's brief description of *Partita* in particular recalls this description of a much earlier work, his Variations for Orchestra:

> I have tried to give musical expression to experiences anyone living today must have when confronted with so many remarkable examples of unexpected types of changes and relationships of character, uncovered in the human sphere by psychologists and novelists.

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

ADAMS
design and marketing solutions

One Gateway Center
Newton, Massachusetts 02458

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

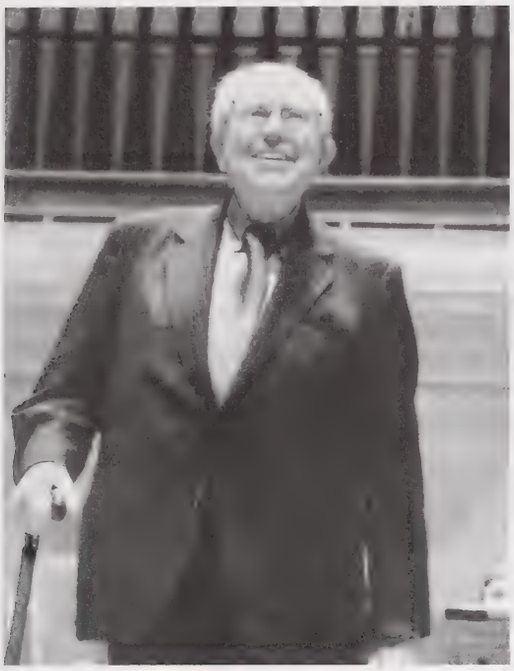
Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Variations for Orchestra, completed in 1955, was Carter's first piece of symphonic scope written in a style he had begun to develop in the mid-1940s, one that turned away from the Nadia Boulanger-influenced neoclassicism of his earlier work. The Cello Sonata (1946) and the String Quartet No. 1 (1950-51) were among the first fruits of his new labor. After his return to the United States in 1936 following his studies with Boulanger in Paris, Carter had written several orchestral pieces—the ballets *Pocahontas* and *The Minotaur*, the Symphony No. 1, and the *Holiday Overture*, which seem to belong to the same world as contemporaneous works by Walter Piston and William Schuman. These and smaller works, highly characterful and finely crafted, reveal technical elements that one might trace to the composer's later, more characteristic works, but one is hard pressed to find in them Carter's own inimitable voice, the personality that infuses all of his music after 1950.


Miro Vintoniv

Taking a bow after the BSO's world premiere performance of his "Boston Concerto," April 2003, Symphony Hall

Carter essentially had the challenging task of relearning how to apply what he knew of writing music to the expressive and formal needs of his new works. Each was an undertaking, a new journey:

> In our situation, in our time, in this place, to write music as far as I'm concerned is to get in a situation of great *adventure*, an adventure that's going to make you think of something that you haven't done, that's something you haven't thought about, that makes you think in a new way.

Given the challenge of engaging in this great adventure within the medium of his unique musical language, between 1950 and 1980 or so Carter wrote almost nothing but very major works, with each piece requiring several years from conception to completion: the String Quartet, the Sonata, the Variations, the Second String Quartet in the 1950s; the Double Concerto, the Piano Concerto, and the Concerto for Orchestra in the 1960s; the Third String Quartet, the Duo for violin and piano, the Brass Quintet, the Symphony of Three Orchestras, and the orchestral song cycle *A Mirror on Which to Dwell* in the 1970s. In the 1980s, however, Carter began to finish works with greater frequency, completing many smaller, occasional works and somewhat reducing the scope of the larger ones. In part this is due to changes in the nature of the commissions and requests for pieces that were tendered at this time. In particular (as Carter chronicler David Schiff has pointed out), many of the composer's European colleagues, including the conductors Pierre Boulez and Oliver Knussen and the oboist Heinz Holliger, among others, approached the composer for new pieces. Boulez commissioned Carter's *Penthode* for his Ensemble InterContemporain. For Holliger, Carter wrote the Oboe Concerto and the Oboe Quartet, along with smaller works. And it was at Knussen's suggestion that he composed the brief orchestral *Anniversary*, which was a gift to Carter's wife Helen for their 50th wedding anniversary.

Anniversary and two other short works, *A Celebration of Some 100 X 150 Notes* and *Remembrance* (which together form a little triptych), were Carter's only 1980s works scored for large standard orchestra. In the early 1990s he began *Partita*, his first large-scale orchestral movement (leaving aside a work with soloist, the 1990 Violin Concerto) since *A Symphony of Three Orchestras* (1976). *Partita* was commissioned by Daniel Barenboim and the Chicago Symphony Orchestra, who gave the premiere in February

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

THE RITE OF SPRING

Fri. Nov 12 at Jordan Hall / Sun. Nov 14 at Sanders Theatre / 7:30 p.m.

Brahms	Two Songs for Voice, Viola and Piano, Op. 91 *Featuring Mezzo Soprano Mary Nessinger*
Dvořák	Piano Quartet in D major, Op. 23
Stravinsky	The Rite of Spring for Piano Four Hands *Based on the orchestral version, this four-hand version was written out by Stravinsky himself in 1913.*



BCMS
CELEBRATES the Holidays

SUITES, SONATAS, AND PARTITAS
AN AFTERNOON WITH *J.S. BACH*

Sun. Dec 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"



INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

1994. According to David Schiff, Carter knew when he started the piece that it would later become one part of a large orchestral triptych, the other two parts of which would be commissioned and premiered by different orchestras. (Again, the idea came from a suggestion of Oliver Knussen's.) Beginning the project, he had a clear idea of the distinctive characters the three pieces would need in order to work together. *Partita* he styled as volatile, unpredictable, and explosive. The second work, *Adagio tenebroso*, is somber, even despairing. Rounding off the trilogy is the mercurial and delightful *Allegro scorrevole*. *Adagio tenebroso* was commissioned by the BBC Symphony and premiered in September 1995 in London, Andrew Davis conducting. *Allegro scorrevole* was premiered by the Cleveland Orchestra, the first performance taking place in May 1997 under Christoph von Dohnányi. (According to David Schiff, *Allegro scorrevole* was originally commissioned by Zubin Mehta and the New York Philharmonic for the orchestra's 150th anniversary, but this fell through after Kurt Masur took over the music directorship there.) Oliver Knussen led the BBC Symphony in the first performance of the complete triptych—now under the title *Symphonia: Sum fluxae pretium spei*—in April 1998.

Many of Carter's large works are linked to some extramusical, often literary inspiration: for example the Concerto for Orchestra (1969) to St. John Perse's poem *Vents*, the Symphony of Three Orchestras to the life and poetry of Hart Crane. The whole of *Symphonia* is linked to a poem in Latin by the English metaphysical poet Richard Crashaw

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

clío

at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Vibrant and Spectral Visions

Friday, December 10, 2004 8pm
NEC's Jordan Hall, Boston

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

Handel	Concerto Grosso in D major, op.6 no.5
Shostakovich	Concerto No.1 in C minor for piano, trumpet and strings **Max Levinson, *piano***
Schubert	Der Tod und das Mädchen, D.531 (Death and the Maiden) **Wendy Bryn Harmer, *soprano***
Schubert	Quartet in D minor, D.810, "Death and the Maiden", arr. for string orchestra by Gustav Mahler

Max Levinson:
"Eloquent conceptions, formidable technique"
– New York Times



781-224-1117 www.newenglandstringensemble.org

A distinctive Retirement Community in historic Concord.



Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association

Equal Housing Opportunity

(1612?-1649) called *Bulla* ("Bubble"), taking as its subtitle and "motto" a line from near the poem's end, "Sum fluxae pretium spei" ("I am the prize of flowing hope"). Carter relates each movement to different sets of lines from the poem.

Elliott Carter on "Partita"

During and after composing *Partita*, commissioned by Daniel Barenboim and the Chicago Symphony, I kept wondering what its title should be, since my musical intention was to present the many changes and oppositions in mood that make up our experience of life. In general, my music seeks the awareness of motion we have in flying or of driving a car and not the plodding of horses or the marching of soldiers that pervades the motion patterns of older music. At the time I was reading poems of the English Jacobean poet Richard Crashaw, and was fascinated by his 157-line Latin poem *Bulla* ("Bubble"), which at one point personifies a floating bubble that has this to say:

Flos sum, scilicet, aëris,	To be sure, I am the flower of air,
Sidus scilicet aequoris;	the star of the sea, as it were,
Naturae jucus aureus,	the golden wit of nature,
Naturae vaga fabula,	the rambling tale of nature,
Naturae breve somnium.	the brief dream of nature,
Nugarum decus et dolor;	the pride of trifles and grief,
Dulcis, doctaque vanitas.	sweet and learned aimlessness,
Aurae filia perfidae;	the golden daughter of treachery,
Et risus facilis parens.	the mother of the quick smile;
... ...	... ...
Sum fluxae pretium spei;	I am the prize of flowing hope,*

At first I thought of this last line as a title, but then decided on a more conventional one, *Partita*, which in modern Italian can mean "game," because like all games this piece adheres rather strictly to certain laid down rules within which it presents a large expanse of action and expression.

---

*Translation by Phyllis Bowman from *The Complete Poetry of Richard Crashaw*, edited with an introduction and notes by George Walton Williams (The Norton Library, New York, 1970)

The composer's choice of title for the first movement, *Partita*, is not so much meant to evoke the Baroque suites of the same name but (as he explains) the modern Italian connotation of "game"—not Parcheesi or cribbage but a more physically dynamic contest, like soccer. *Partita* is a phenomenally virtuosic work for orchestra in a single, through-composed movement. The flow of activity through the sections of the orchestra, and changes of orchestral density and the perceived speed of the action, provide the great energy with which the piece moves forward. The orchestral textures subside frequently throughout the movement to accommodate substantial solo passages for several of the woodwinds.

Elliott Carter on "Adagio tenebroso"

As I thought about this score, I remembered the poem of the Jacobean poet, Richard Crashaw, *Bulla* ("Bubble"), in which a floating bubble is personified and thinks about earthly things, especially in this passage:

Sum caecae speculum Deae.	I am the glass of the blind goddess;
Sum fornunae ego essera;	I am the die of fortune which she
Quam dat militibus suis;	gives her soldiers;
Sum fortunae ego symbolum.	I am the creed of fortune by which

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*



NEW SCENERY
NEW CHOREOGRAPHY
More Spectacular Than Ever!

Music: *Peter Ilyich Tchaikovsky*
Choreography: *Mikko Nissinen*
Scenic Design: *Walt Spangler*

the NUTCRACKER

Presented by Fidelity INVESTMENTS

NOV 26 • DEC 30, 2004
AT THE COLONIAL THEATRE

Tickets at the Box Office OR through Ticketmaster.com,
617.931.2787 Groups of 20+ call 617.482.8616

LEXUS BOSTON AREA DEALERS BROADWAY Series

TTY 617.426.3444

www.bostonballet.org

Cum mortalibus Ebriis	she confirms the tenuous faith
Obsignatque tabellulas.	of drunken mortals and seals their documents.

Adagio tenebroso was commissioned by the British Broadcasting Company to celebrate the 100th anniversary of the Promenade Concerts. It is dedicated to the Proms and to Amira and Alexander Goehr.

It was composed during my 85th year mostly at Southbury, Connecticut.

The second movement, *Adagio tenebroso* ("*tenebroso*" meaning dark, somber), is part of a long tradition of tragic 20th-century Adagios exemplified by those of Shostakovich. Near the beginning of the movement is the sole moment explicitly tying any of the movements together—a passage of several measures beginning with two slowly oscillating flutes that is also found near the beginning of *Partita* (at about the 30″ mark in both movements). Contrasting with the continually shifting gaze of most of his other works, this work is unique in Carter's output in its rather single-minded focus on despair, although, about two-thirds of the way through the movement, this seemingly internalized, private bleakness becomes a shout.

Elliott Carter on "Allegro scorrevole"

Allegro scorrevole, as its title suggests, consists primarily of a continuous flow of soft, rapid passages that move over the entire range of the sound spectrum, and here and there form into thematic material. Against this is a lyrical idea also developed throughout, sometimes slowing down to hesitantly separated notes and at other times tightly joined together to form intensely expressive lines.

The fleeting, evanescent character of the score was suggested by these lines from the Latin poem, *Bulla* ("Bubble"), by the English Jacobean poet Richard Crashaw. The bubble speaks, as it floats through the air:

Sum venti ingenium breve	I am the brief nature of the wind
Flos sum, scilicet, aeris	To be sure, I am the flower of air

* * * * *

Sum blandum, petulans, vagum,	I am charming, wanton, inconstant,
Pulchrum, purpureum, et decens,	beautiful, gleaming, and noble,
Comptum, floridulum, et recens,	ornate, somewhat blooming, and fresh

Allegro scorrevole was commissioned by the Cleveland Orchestra, Christoph von Dohnányi, Music Director, and is dedicated to it and to Oliver Knussen. It was composed during the summer of 1995 in Southbury, Connecticut.

Allegro scorrevole ("*scorrevole*"— flowing) lightens the mood considerably. David Schiff writes, "From the inception of *Symphonia*, Carter had decided to end it with a 'Queen Mab scherzo'." Schiff is referring to the delicate fairy music from Berlioz's *Roméo et Juliette* symphony. Here the bubble from Crashaw's poem tells us "I am charming, wanton, inconstant, beautiful, gleaming, and noble, ornate, somewhat blooming, and fresh" —adjectives that Carter seems to have kept in mind while crafting this mercurial movement. As in *Partita*, we hear solo passages throughout, sometimes more than one at a time, less aggressive here but more capricious. Another, concurrent aspect of this movement is the presence of a clear, long-breathed melodic line, primarily in the strings, that provides a grounded contrast to the airy sparkle of the woodwinds. That sparkle has the last word, a solo piccolo floating and rising into the stratosphere.

—Robert Kirzinger



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

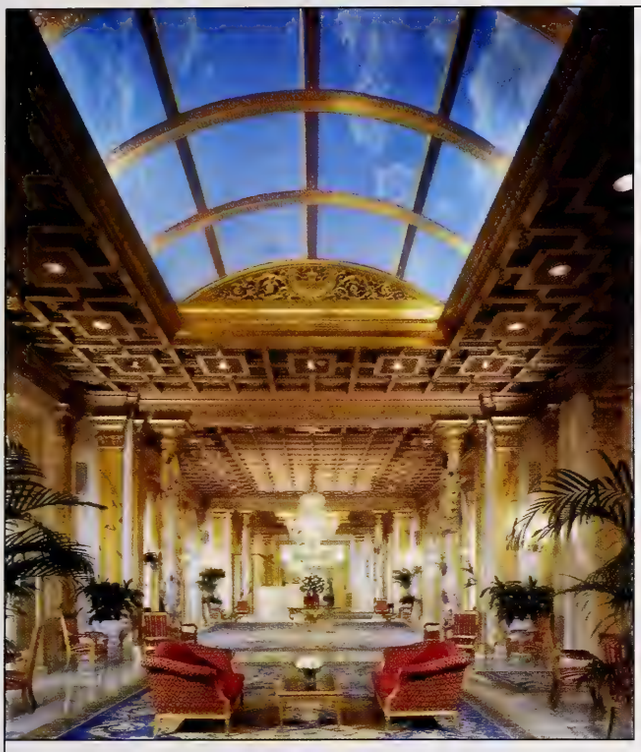
- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.

EMC²
where information lives

Fr: knowing what's right

To: doing what's right



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Third Symphony, the Eroica, *between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804. With Beethoven himself conducting, the first public performance took place on April 7, 1805, in Vienna, at the Theater an der Wien. Though the* Eroica *was apparently heard in the United States in an arrangement for septet as early as 1828, the first American performance with full orchestra took place in the inaugural season of the Philharmonic Society in New York, on February 18, 1843, under the direction of Ureli Corelli Hill. The first Boston performance of the* Eroica *took place on May 5, 1849, in Tremont Temple, with George J. Webb conducting the Musical Fund Society. Georg Henschel led the first Boston Symphony performances in November 1881, on the fifth program of the BSO's inaugural season, subsequent Boston Symphony performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, Klaus Tennstedt, Edo de Waart, Kurt Masur, Leonard Bernstein, Michael Tilson Thomas, Marek Janowski, Seiji Ozawa (first in November 1974 and on several occasions since then in Boston and at Tanglewood, most recently in October 2001, the BSO's most recent subscription performances, during Ozawa's final season as music director), Christoph Eschenbach (the BSO's most recent Tanglewood performance, on August 16, 1996, though Kurt Masur led a performance there with the New York Philharmonic on July 21, 2002), and Simon Rattle. The score of the* Eroica *calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato*," George Grove wrote that "before this…the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea also encountered in a pre-1802 Beethoven *contredanse* for piano, in the finale of his ballet music to *The Creatures of Prometheus* (1800-1801), and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naïve," given the weight of what precedes.

Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert...lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year) commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last movement's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a



Title page from a copyist's manuscript of Beethoven's Third Symphony, with the words "Intitulata Bonaparte" crossed out

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885

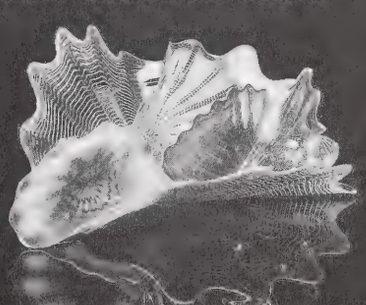
copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared

*Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.

NORTH ANDOVER'S PREMIER
LifeCare™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE

HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

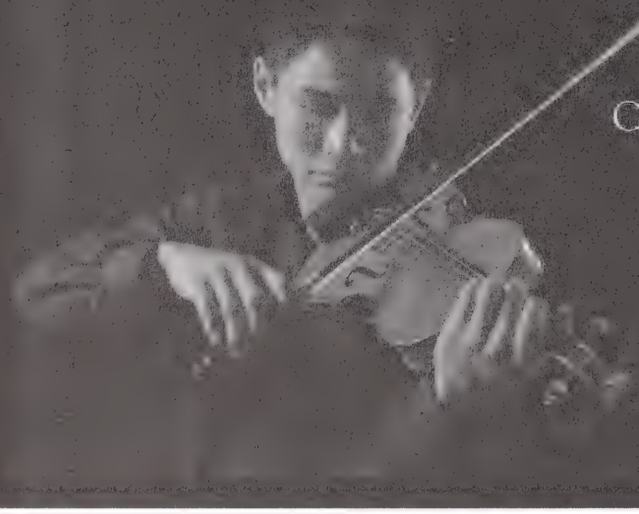
GREATER BOSTON
Youth Symphony
Orchestras
Federico Cortese, Music Director

November 21, 2004
7:30 p.m. at Symphony Hall

TCHAIKOVSKY
Suite from *The Sleeping Beauty*

DEBUSSY
"Ibéria" from *Images pour Orchestre*

TCHAIKOVSKY
Symphony No. 6 in B minor



EXPERIENCE THE
FUTURE OF
CLASSICAL MUSIC
TODAY.

For tickets call
888-266-1200

himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular time—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly-restored humanity.

—Marc Mandel

*Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

More . . .

Elliott Carter, Collected Essays and Lectures, 1937-1995, edited by Jonathan Barnard and compiling many early reviews as well as later essays on his own and others' music, provides an overview of the composer's musical concerns (University of Rochester paperback). This collection overlaps somewhat with Else and Kurt Stone's 1977 volume, *The Writings of Elliott Carter*, which is now out of print (Indiana University Press). David Schiff's *The Music of Elliott Carter* in its second edition (1998) is the first place to start for a detailed study of Carter's music, and although there is some discussion of technique, the book is for the most part accessible to a general audience of music lovers (Cornell University Press). Schiff also wrote the Carter essay in The New Grove II (2001). The essay in the 1980 edition of The New Grove Dictionary is by Bayan Northcott. The most recent biography of Carter is in French—Max Noubel's *Elliott Carter et le temps fertile* (Contrechamps). For those with access to a good academic library, interesting, albeit usually technical, articles on Carter and his music appear very frequently in such musical publications as *Tempo*, *Perspectives of New Music*, and *Sonus*. A short biography, news, and other useful information about Carter can be found on the website of his publisher, Boosey & Hawkes (www.boosey.com).

With the exception of the very newest works, all of Carter's music has been recorded. Oliver Knussen and the BBC Symphony Orchestra have recorded *Symphonia: Sum fluxae pretium spei*, pairing it with Carter's Clarinet Concerto on a Grammy-nominated CD (Deutsche Grammophon "20/21"). *Partita*—the first movement of *Symphonia*—is available separately in a recording by Daniel Barenboim and the Chicago Symphony Orchestra (Teldec, with Berio's *Continuo* and Takemitsu's *Visions*). James Levine recorded Carter's Variations for Orchestra in 1990 with the Chicago Symphony Orchestra (Deutsche Grammophon, with music of Milton Babbitt, John Cage, and Gunther Schuller).

Several excellent recent recordings of Carter's music have appeared in the past year or so. The first recording of his 1998 opera *What Next?*, made in the studio by conductor Peter Eötvös and the Netherlands Radio Chamber Orchestra, was released by ECM in November 2003, along with the composer's *ASKO Concerto*. Oboist Heinz Holliger's recording of the Oboe Quartet also appeared in 2003 (also ECM, with other works by Carter and by Isang Yun). A disc of chamber music including the song cycles *Tempo e Tempi* and *Syringa*, the Quintet for Piano and Strings, the Piano Quintet, and other pieces was issued by Mode last year on CD and DVD. The DVD is an audio and video disc which includes a conversation among Carter, Ursula Oppens, violinist Irvine Arditti, and Joshua Cody, as well as a film by Frank Scheffer of a performance of the composer's Piano Quintet. The Bridge label has issued



Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, "suggests that the size of a group...can make a big difference." As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their ponchos, or their polo shirts, or their big hoop earrings, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

the fifth volume of its important, ongoing Elliott Carter edition; this includes the Oboe Quartet, the song cycle *Of Challenge and Of Love*, and several smaller works.

Among other recommended recordings are a disc of the Concerto for Orchestra, the Violin Concerto, and *Three Occasions*, performed by the London Sinfonietta conducted by Knussen (Virgin Classics); and a disc pairing the Piano Concerto (with soloist Ursula Oppens) and Variations for Orchestra, with Michael Gielen conducting the Cincinnati Symphony Orchestra (New World Records). A terrific recording of Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras has Paul Jacobs and Gilbert Kalish as soloists with the Contemporary Chamber Ensemble conducted by Arthur Weisburg (Nonesuch). Worth seeking out is the Boston Symphony Orchestra's recording of the Piano Concerto, a BSO commission, conducted by Erich Leinsdorf with the original soloist, Jakob Lateiner (RCA). Although it has never been reissued on CD, it can occasionally be found on LP in a good used record store.

The first four of Carter's five string quartets, unquestionably the most important quartet cycle since Bartók, have been recorded by the Juilliard String Quartet (Sony Classical), the Composers String Quartet (Nonesuch), and the Arditti Quartet (Etcetera); only the Arditti, to date, has released a recording of the Fifth Quartet (Montaigne). A good selection of Carter's chamber music can be found on discs in the Bridge label's Carter edition, which also includes a disc of the piano music played by Charles Rosen. Tanglewood Festival Chorus conductor John Oliver and his John Oliver Chorale recorded Carter's complete choral music; unfortunately those discs are not currently listed (Koch International Classics).

—Robert Kirzinger

The two important modern biographies of Beethoven are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's recent *Beethoven* in the "Master Musicians" series (Oxford University Press). Also recent and important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music knowingly and suc-

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

Supported in part by the Massachussets Cultural Council

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra
Sunday, November 21
Guest conductor, Christopher Wilkins
Mendelssohn, Haydn, Rimsky-Korsakov

| Call the box office for tickets: 617-912-9222 |

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

cessfully aimed at a general readership (Norton). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Also of interest is *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's equally classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

James Levine recorded the *Eroica* Symphony in 1993 with the MET Orchestra (Deutsche Grammophon). Other noteworthy recordings include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the version in his recorded cycle from the early 1960s) and Christoph von Dohnányi's with the Cleveland Orchestra (Telarc, with the Symphony No. 4). Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the *Eroica* Symphony on a single disc with the Symphony No. 1 (Teldec). Period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally on Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Arturo Toscanini's recordings of the Beethoven symphonies with the NBC Symphony have by now been reissued on CD several times over (RCA). His most powerful *Eroica*, from a 1939 broadcast cycle, has been issued on numerous labels, including RCA and Music & Arts. One of Wilhelm Furtwängler's most powerful preserved *Eroica*s is his wartime concert performance with the Vienna Philharmonic from December 1944 (various labels, notably Deutsche Grammophon and Music & Arts). Another particularly powerful Furtwängler *Eroica*—with the Vienna Philharmonic in Munich from 1953, in significantly better sound than the 1944 wartime account—has recently shown up in the "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists, but note that the Beethoven Ninth in that two-disc set has inexplicably been shorn of two repeats in the scherzo, and a seemingly wrong date and venue are given for the performance of the Beethoven Fifth also included in that set). There have been three BSO recordings of the *Eroica*, all for RCA: under Serge Koussevitzky in 1945, Charles Munch in 1957, and Erich Leinsdorf in 1962 (Leinsdorf's first recording with the BSO as its music director).

—Marc Mandel

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

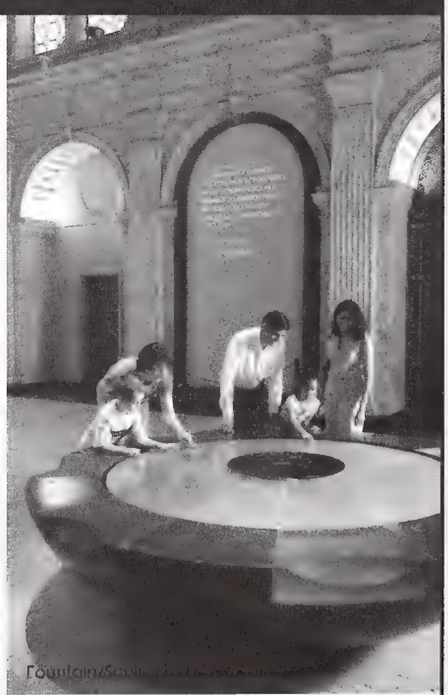
Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!





The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2003, and August 31, 2004.

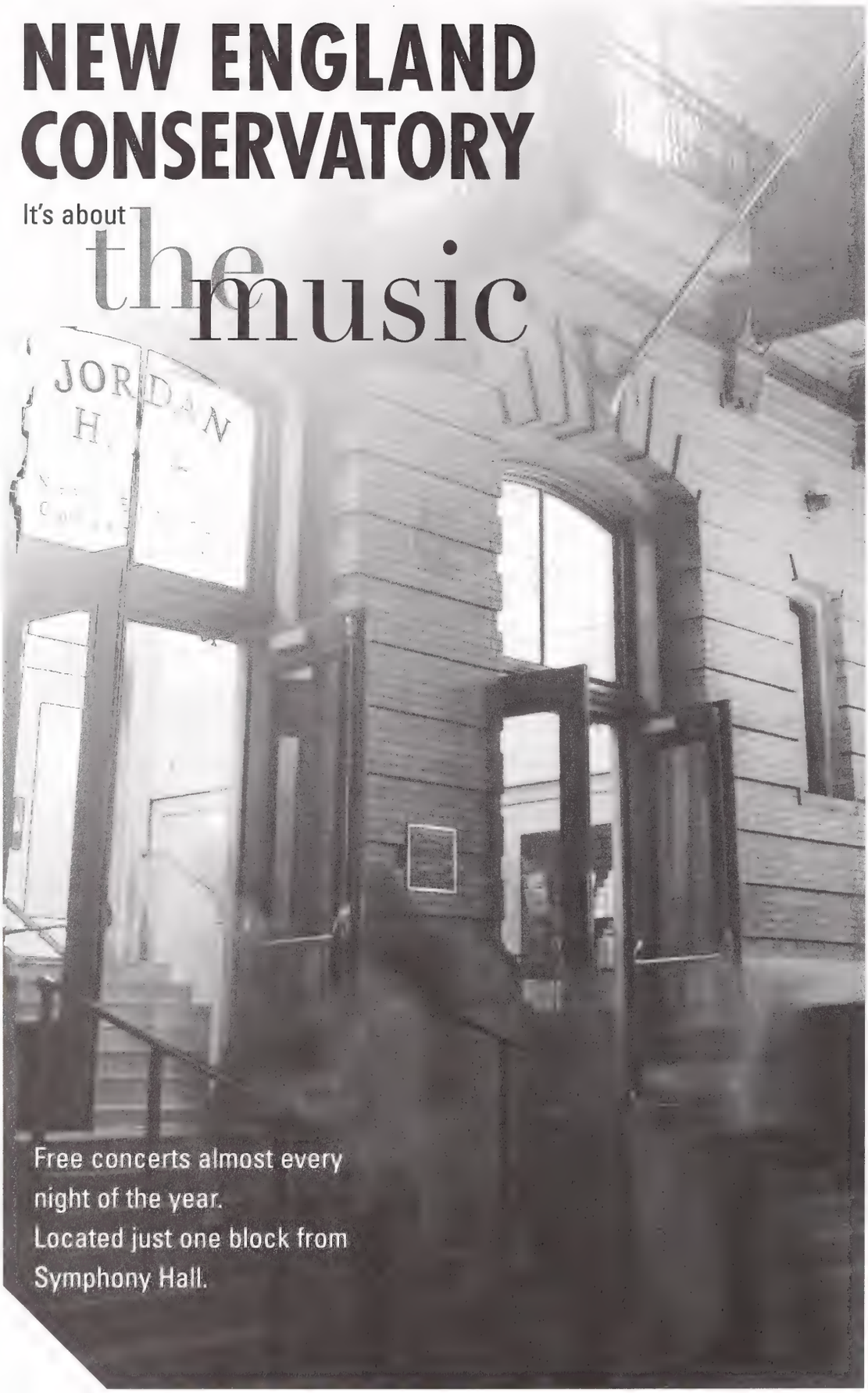
For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

Anonymous (5)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
The Anthony Advocate Foundation
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Atlantic Philanthropies
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Citizens Bank Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. and George A. Davis Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Killam Canadian Trust

Continued on page 57

NEW ENGLAND CONSERVATORY

It's about the music



Free concerts almost every night of the year.
Located just one block from Symphony Hall.

www.newenglandconservatory.edu

Foundation Grantors *(continued)*

Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust
June Rockwell Levy Foundation, Inc.
The Herman Lissner Foundation
The Lowell Institute
James A. Macdonald Foundation
MetLife Foundation
Middlecott Foundation
Max and Sophie Mydans Foundation
New Balance Foundation
Oak Foundation USA
Oxford Fund, Inc.
Thomas A. Pappas Charitable Foundation
Parnassas Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
The Nathaniel and Elizabeth P. Stevens Foundation
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Foundation
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II



STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2003-2004 season, members of the Walter Piston Society gave more than $5.4 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call Elizabeth Stevens, Assistant Manager of Planned Giving, at (617) 638-9262 or (888) 244-4694.

Anonymous (26)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian

Continued on page 61

When you choose Derby and Company you work with Mark, Jon and Burt Derby.

When you choose us, we listen to you and we work with you to design an investment program that meets your unique needs.

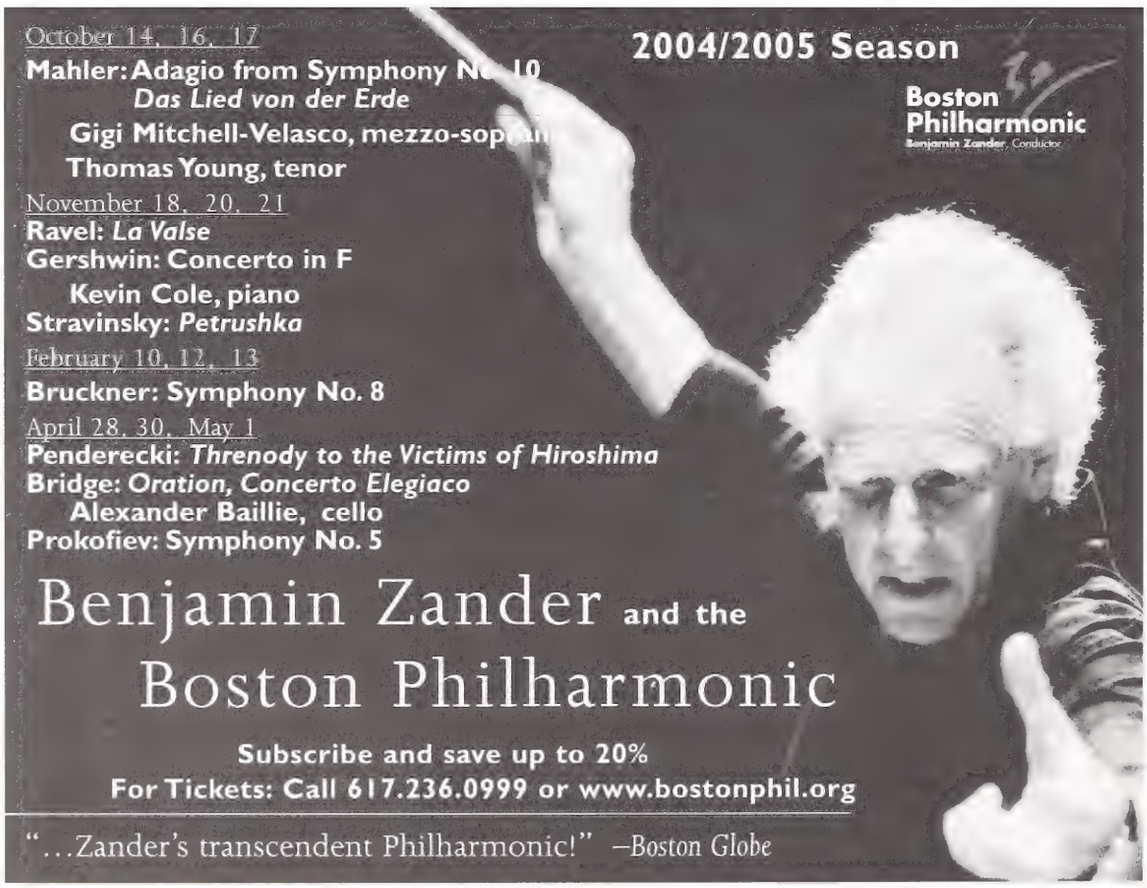
And because it's our company, we value the relationships we build with the individuals and families who trust us to preserve, manage and grow their wealth.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com



Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris

Continued on page 63

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Drs. Norman Solomon and Merwin Geffen

Continued on page 65

Marketing Fine Homes, Land And Estates



Manchester-by-the-Sea

WILLOWGATE

Private estate on approx. 3.7 acres. Affords magnificent water views and sun drenched spacious rooms well suited for lg. group entertaining or intimate family gatherings. Addtl. property highlights include a renovated 3 bedroom cottage with detached garage, rights to a deep water dock, and approx. 100 ft. of private frontage on Long Beach. ***$12,500,000***

Lanse Robb 617-357-8996



South Dartmouth

32-ACRE PRIVATE WATERFRONT

32+ acres of waterfront, includes a three bedroom four-season home with 800+ feet of frontage on the Slocum River, a navigable waterway which extends into Buzzards Bay. The home features a private dock and float, westerly views and is only steps away from the river. Land is subdividable. ***$2,500,000***

Jerry Heller 617-357-8994



Boston

AVERY STREET, UNIT 22D

Magnificent 2 bdrm, 2.5 bath unit, in the Residences at the Ritz Carlton. Hardwood floors, granite window sills, Poggenpohl kitchen, marble accents in the baths, concierge, on-site dry cleaning, conference and business facilities, valet parking, and much more. Exclusive shops, fine dining and trendy restaurants can be found within close proximity on fashionable Newbury Street. ***$1,775,000***

Maryann Roos Taylor 617-357-0446



Concord

HALLOWELL FARM

Part of the historic Hallowell Farm, the 1.8+ acre property has breathtaking views of the Sudbury River and is surrounded by 60 acres of conservation land with trails for cross-country skiing and hiking. A babbling brook, mature landscaping and wooded land, as well as easements to 20 acres of beautiful fields, a pond and the 40-acre Mattison Field are associated with the property. ***$2,150,000***

Terry Maitland 617-357-8949

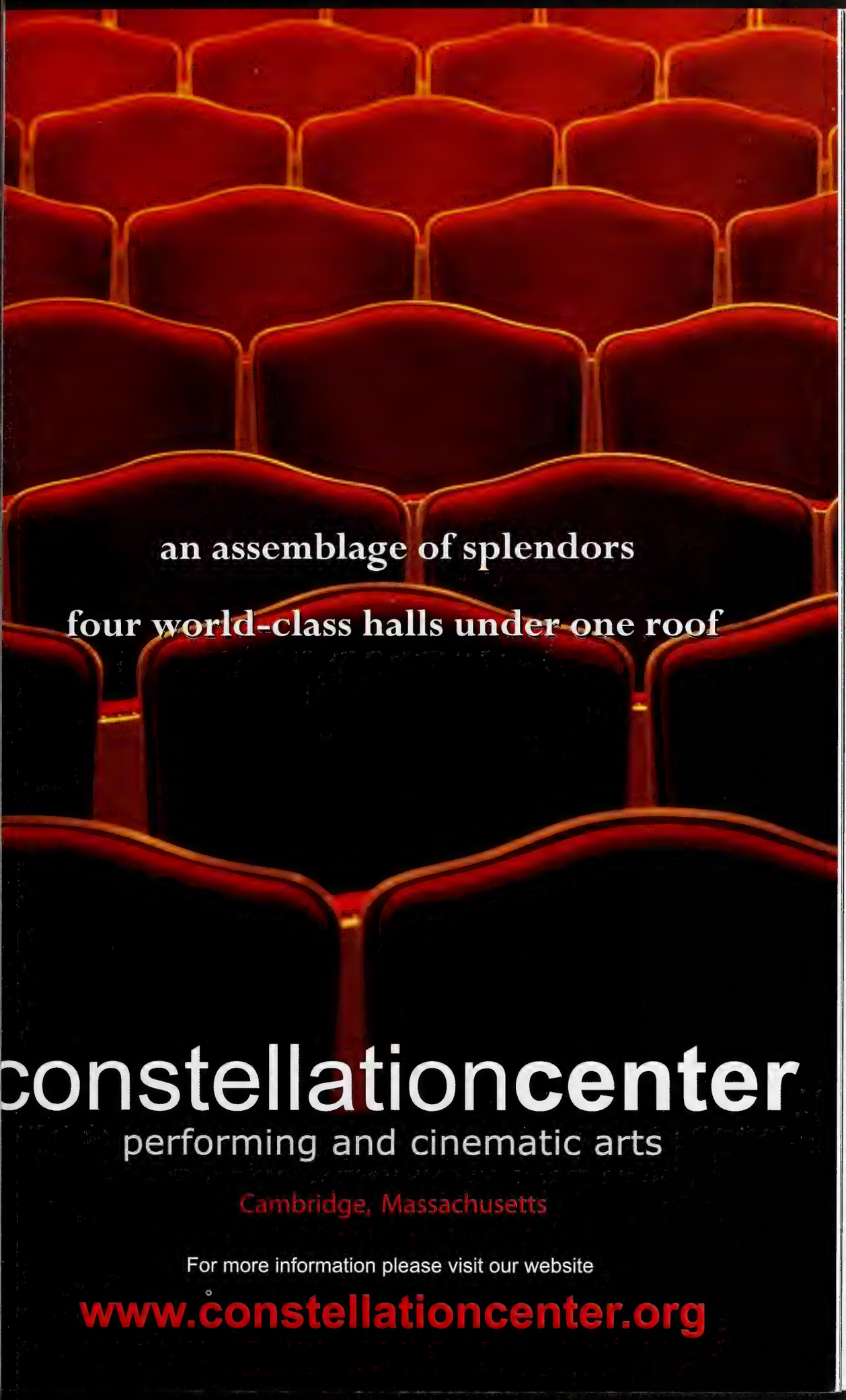
LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.



Photo and © Timothy Hursley



P|E|M

Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Mr. Masatsugu Sonobe
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler



BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President
and Chief Marketing
Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC²
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

BEETHOVEN SOCIETY–$500,000 and above

Anonymous
Fidelity Investments
UBS

GOLD BATON–$100,000 to $499,999

Accenture
William D. Green
American Airlines
James K. Carter
Classical 102.5 WCRB
William W. Campbell
Delta Air Lines
EMC Corporation
Michael C. Ruettgers
The Fairmont Copley Plaza
Jonathan D. Crellin
Herald Media, Inc.
Patrick J. Purcell
John Hancock
James Benson
John D. DesPrez III

SILVER BATON–$50,000 to $99,999

AT&T
Esther Silver-Parker
Bank of America
Charles K. Gifford
Boston Area Mercedes-Benz Dealers
Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter
Kohl's Department Stores
Marsh USA, Inc.
John C. Smith
TDK Electronics Corporation

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Dick and Ann Marie Connolly
Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan
Fisher Scientific International Inc.
Paul M. Montrone
Goodwin Procter LLP
Regina M. Pisa
Hewitt Associates
Jan Seeler
IBM
Sean C. Rush
Liberty Mutual Group
Edmund F. Kelly
LPL Financial Services
Mark S. Casady
Merrill/Daniels
Ian Levine
Parthenon Capital
Ernest Jacquet
John Rutherford
State Street Corporation
Ronald E. Logue
George A. Russell, Jr.
Toyota
Tim Morrison
Kevin J. Flynn
Verizon
Donna C. Cupelo
Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke
Bartley Machine & Manufacturing Co., Inc.
Richard J. Bartley
Bingham McCutchen LLP
Blue Cross Blue Shield of Massachusetts
William C. Van Faasen
Cleve L. Killingsworth
Citizens Financial Group
Lawrence K. Fish
City Lights Electrical Company, Inc.
Maryanne Cataldo
Jim and Barbara Cleary
Clough Capital Partners LP
Charles I. Clough, Jr.
Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.
Connell Limited Partnership
Francis A. Doyle
The Egan Family
Ernst & Young LLP
Daniel G. Kaye
The Gillette Company
James M. Kilts
Goldman, Sachs & Co.
Hilb, Rogal and Hobbs Insurance Agency of MA, L.L.C.
Paul D. Bertrand
Hill, Holliday
John M. Connors, Jr.
Kerrygold Irish Cheeses & Butter
Kirkpatrick & Lockhart LLP
Mark E. Haddad, Esq.
Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq
NSTAR
Thomas J. May
Nixon Peabody LLP
Robert Adkins, Esq.
Craig D. Mills, Esq.
Deborah L. Thaxter, Esq.
Nortel Networks
Anthony Cioffi
Ms. Mary Ann Pesce
PricewaterhouseCoopers LLP
Michael J. Costello
Putnam Investments
Charles E. Haldeman
Raytheon Company
William H. Swanson
Staples, Inc.
Thomas G. Stemberg
Mr. Thomas G. Stemberg
Suffolk Construction Company, Inc.
John F. Fish

Continued on page 71



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

CONCERTMASTER–$15,000 to $24,999 *(continued)*

Thermo Electron Corporation
Marijn E. Dekkers

Watts Water Technologies
Patrick S. O'Keefe

Weil, Gotshal & Manges LLP
James Westra

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee

Yawkey Foundation II
John Harrington

PRINCIPAL PLAYER–$10,000 to $14,999

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust Pell Rudman
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

Boston Scientific Corporation
Lawrence C. Best

Mr. and Mrs. J. T. Carleton

Mr. and Mrs. John M. Connors Jr.

Eaton Vance Corporation
Alan R. Dynner, Esq.

Eze Castle Software, Inc.
Sean McLaughlin

Four Seasons Hotel Boston
Peter O'Colmain

George H. Dean Co.
Kenneth Michaud

Gourmet Caterers, Inc.
Robert Wiggins

Greater Media, Inc.
Peter H. Smyth

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

Mr. and Mrs. Richard Monaghan

New Balance Athletic Shoe, Inc.
James S. Davis

New Horizons Partners, LLC
James L. Bildner

Palmer & Dodge LLP
Malcolm E. Hindin

Partners HealthCare System, Inc.

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Mr. Thomas F. Ryan, Jr.

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

Standard & Poor's
Robert L. Paglia

The Studley Press Inc.
Suzanne K. Salinetti

TA Associates Realty
Michael A. Ruane

Tyco Healthcare
Richard J. Meelia

VPNE Parking Solutions, Inc.
Kevin W. Leary

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Continued on page 73

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES

617-876-0369

www.seniorlivingresidences.com

You'll give it a standing ovation.

HOTEL COMMONWEALTH

Reservations 617.933.5000 | www.hotelcommonwealth.com

PATRON–$5,000 to $9,999

Anonymous (2)
The Abbey Group
Allmerica Financial Corporation/The Hanover Insurance Company
Ameresco, Inc.
Analog Devices, Inc.
Aon Risk Services, Inc. of Massachusetts
Arbella Insurance Group
BBDO Worldwide
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Beacon Capital Partners
Booz Allen Hamilton
Boston Capital Corporation
The Boston Consulting Group
The Boston Globe
Boston Properties, Inc.
Boston Red Sox
Boston Showcase Co.
Boston Stock Exchange
Cabot Corporation
Carruth Capital, LLC
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Citigroup Global Corporate and Investment Bank
City Lights/Tri-State Signal
Clair Automotive Network
Clean Harbors Environmental Services, Inc.
John M. Corcoran & Co.
John and Diddy Cullinane
Joan and Ted Cutler
The Davis Companies
Bob and Rita Davis
Duane Morris LLP
Dunkin' Donuts, Baskin Robbins & Togo's
EDS
Eastern Bank Charitable Foundation
Edwards & Angell, LLP
Exel Holdings, Inc.
John F. Farrell & Associates
Filene's
The Flatley Company
Forbes Consulting Group, Inc.
Franklin Ford
Gadsby Hannah LLP
Global Companies LLC
Grand Circle Corporation
Graphics Marketing Services, Inc.
HSBC Securities USA Inc.
The Halleran Company, LLC
Helix Technology Corporation
Hines
Mr. Albert A. Holman III
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
Intelligent Systems & Controls Contractors, Inc.
JPMorgan Chase
Jack Madden Ford Sales, Inc.
Jack Morton Worldwide
Jay Cashman Inc.
Johnson O'Hare Company
Mr. Gerald R. Jordan Jr.
Kaufman and Company, LLC
Keane, Inc.
KeySpan Energy Delivery New England
Mr. and Mrs. Harvey Chet Krentzman
Legal Sea Foods
Lehman Brothers
Lexington Insurance Company
Lippincott Mercer
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
M/C Communications
ML Strategies, LLC
Margulies & Associates
Martignetti Companies
Maxwell Shoe Company Inc.
McCusker-Gill, Inc.
Mercer Human Resource Consulting
Merrill Lynch
Millipore Foundation
Morgan Stanley
Navigator Management Co., L.P.
New England Business Service, Inc.
New England Cable News
New England Development
New England Insulation Company
New England Patriots
Mr. and Mrs. Joseph E. Norberg
Norman Knight Charitable Foundation
Joseph and Joan Patton
PerkinElmer, Inc.
Porter Novelli
Reebok International, Ltd.
Thomas A. Russo
S.R. Weiner & Associates
Savings Bank Life Insurance
The Schawbel Corporation
Skadden, Arps, Slate, Meagher & Flom LLP
State Street Development Management Corp.
Stonegate Group
TEKsystems, Inc
The TJX Companies, Inc.
Towers Perrin

Continued on page 75

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

PATRON–$5,000 to $9,999 *(continued)*

Trammell Crow Company
United Liquors Ltd.
WBZ-TV/WSBK-TV/ WLWC-TV
W.R. Grace & Company
D.K. Webster Family Foundation
Weston Presidio
William Gallagher Associates
Woburn Foreign Motors

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
Chubb Group of Insurance Companies
Cummings Properties, LLC
Cypress Capital Management, LLC
The E.B. Horn Co.
Harvey Industries, Inc.
J.D.P. Co.
J.N. Phillips Auto Glass Co., Inc.
Janney Montgomery Scott
Lindenmeyr Munroe
Rodman Ford, Lincoln Mercury
United Gulf Management, Inc.
WHDH-TV, 7NEWS

MEMBER–$2,500 to $3,499

The Baupost Group, LLC
The Bildner Family Foundation
The Biltrite Corporation
Biogen Idec Foundation
Boston Concessions Group, Inc.
Cambridge Trust Company
Carson Limited Partnership
ControlAir, Inc.
Jonathan and Seana Crellin
Deutsche Bank Securities Inc.
DiSanto Design
Essex Investment Management Co. LLC
The John & Happy White Foundation
The Lenox Hotel/Saunders Hotel Group
The New England Foundation
Nordblom Company
O'Neill & Associates, LLC
Phelps Industries LLC
Pro Media, Inc.
SCS Financial
WCVB-TV, Channel 5
Winston Flowers

NEXT PROGRAM. . .

Friday, November 26, at 1:30
Saturday, November 27, at 8
Tuesday, November 30, at 8

Pre-Concert Talks by Hugh Macdonald, Washington University, St. Louis

JAMES LEVINE conducting

SCHUMANN — Overture from the incidental music to Byron's *Manfred*, Opus 115

LUTOSŁAWSKI — Concerto for Cello and Orchestra (1970)

LYNN HARRELL, cello

INTERMISSION

LIGETI — Concerto for Cello and Orchestra (1966)

I. ♩ = 40
II. (Lo stesso tempo)

LYNN HARRELL

DVOŘÁK — Symphony No. 7 in D minor, Opus 70

Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

Lynn Harrell, one of the world's most esteemed cellists—and an artist with whom James Levine has collaborated frequently in concert and on recordings—returns to Symphony Hall as soloist in two major 20th-century concertos: the ethereal 1966 concerto by the Hungarian-born György Ligeti (b.1923), and the late Polish composer Witold Lutosławski's Cello Concerto, written in 1970 for Mstislav Rostropovich, and which begins with an expressive five-minute cadenza. Opening the program is the searing *Manfred* Overture from Schumann's incidental music for a production of Byron's play. The concert ends with Dvořák's Symphony No. 7, considered by many his greatest work, combining Dvořák's wonted lyricism with classically balanced form.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

James Levine Series –
Sunday, November 14,
at 3 p.m. in Symphony Hall

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, piano

MOZART	Quintet in E-flat for piano and winds, K.452
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Friday 'B'—November 26, 1:30-3:40
Saturday 'B'—November 27, 8-10:10
Tuesday 'B'—November 30, 8-10:10

JAMES LEVINE conducting
LYNN HARRELL, cello

SCHUMANN	*Manfred* Overture
LUTOSŁAWSKI	Concerto for Cello and Orchestra
LIGETI	Concerto for Cello and Orchestra
DVOŘÁK	Symphony No. 7

Thursday, December 2, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—December 2, 8-9:55
Friday Evening—December 3, 8-9:55
Saturday 'A'—December 4, 8-9:55

JAMES LEVINE, conductor
LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Roméo et Juliette*

Thursday 'B'—December 9, 8-10:25
Friday 'A'—December 10, 1:30-3:55
Saturday 'A'—December 11, 8-10:25

JAMES LEVINE conducting

SCHOENBERG	*Verklärte Nacht*
MESSIAEN	*Et exspecto resurrectionem mortuorum*
STRAVINSKY	*Symphonies of Wind Instruments*
BARTÓK	Music for Strings, Percussion, and Celesta

Programs and artists subject to change.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

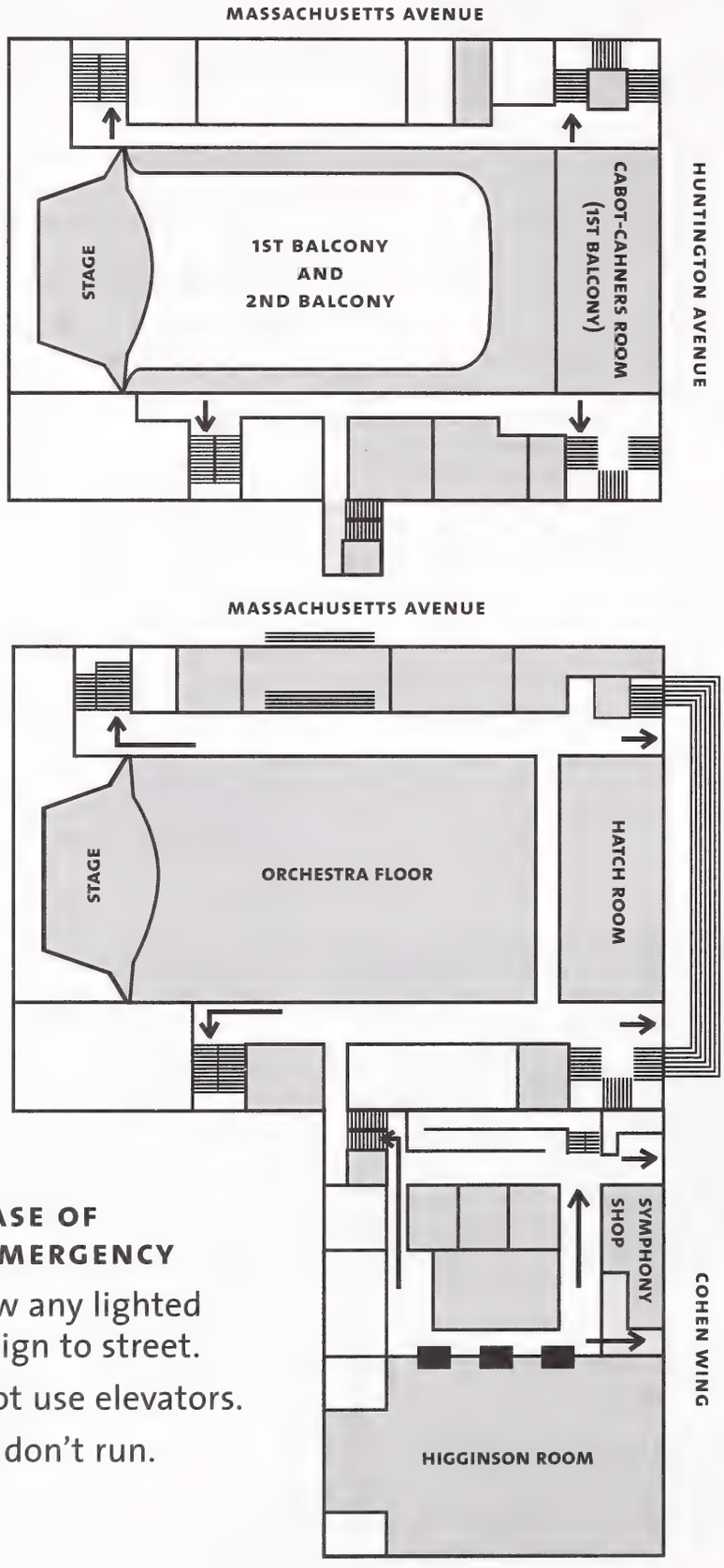
For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

MCC
masculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417
Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



CHAMBER MUSIC TEA I
Friday, November 19, at 2:30

COMMUNITY CONCERT II
Sunday, November 21, at 3, at Bethany Congregational Church, Foxboro

This concert is made available free to the public through the generosity of State Street Corporation.

JULIETTE KANG, violin
KAZUKO MATSUSAKA, viola
MICKEY KATZ, cello
ROBERT SHEENA, oboe
MELVIN CHEN, piano

BRITTEN — *Phantasy* for oboe, violin, viola, and cello, Opus 2

Andante alla Marcia—Allegro giusto—
Molto più lento—Molto più presto—
Tempo I°Andante alla marcia

MARTINŮ — Quartet for Oboe, Violin, Cello, and Piano

Moderato poco allegro
Adagio—Andante poco moderato—Poco allegro

MOZART — Quartet in E-flat for piano, violin, viola, and cello, K.493

Allegro
Larghetto
Allegretto

Steinway & Sons Pianos, selected exclusively at Symphony Hall

Benjamin Britten (1913-1976)
Phantasy for oboe, violin, viola, and cello, Opus 2

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part may be. But in the early years of his career, Britten was regarded primarily as an instrumental composer; eighteen of his first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time. The *Phantasy* quartet began to make the young composer's name both in his homeland and in wider musical circles as well. Composed in 1932, the same year as his Opus 1 Sinfonietta, it was performed in Florence at the 1934 festival of the International Society of Contemporary Music. (Few composers are lucky enough to be heard at an international forum with only the second work they deem worthy of their craft.)

The single subdivided movement of the *Phantasy* aims to suggest flexibility within architectural constraint. The very term "fantasy," a common one in the English consort music of the sixteenth and seventeenth centuries, implies imaginative freedom, but, like many composers of his time, Britten is also concerned to shape the work in a coherent way derived from the sonata principle. The work as a whole forms a large arch beginning and ending with a lyric melody in the oboe undercut by a more sharply rhythmic march figure in the strings; this frames a sonata design, with clearly perceptible sections of statement and recapitulation, though the expected development section turns unexpectedly into a central "slow movement." Britten's musical language grows out of the modal scales of such composers as Vaughan Williams and Holst, who recovered the heritage of English folk song and Elizabethan polyphonic song for 20th-century musicians, but it moves beyond that in implying extended tonal centers to characterize the sections that shape his piece. Though it is relatively little-known in this country and far from prepossessing, the *Phantasy* reveals in an attractive early score the textural imagination and the richness of thematic artifice that were two of the composer's greatest strengths.

Bohuslav Martinů (1890-1959)
Quartet for Oboe, Violin, Cello, and Piano

In a little town named Polička, north of Brno and east of Prague in what's now called the Czech republic, Bohuslav Martinů's father was the Town Watcher, living in a tower in the St. James Church, responsible for winding the church clock, tolling the bells, and keeping lookout for fires such as the one that had destroyed the town center in 1845. Bohuslav was born in the tower, and, being a sickly child, rarely left it in the first six years of his life. This circumstance may partly account not only for Martinů's well-known shyness, but also, possibly, for the impressionability of his musical taste later in life.

Martinů showed such talent as a violinist that, once he came of age, the town took up a collection to provide funding for his further studies in Prague. Once in school the young musician showed an inclination for none of the required studies, and spent most of his time and energy attending concerts and poring over what scores were available to him. After years of self-imposed apprenticeship playing in an orchestra and learning firsthand the scores of Debussy and Stravinsky along

with older music, he became one of the most prolific and important Czech composers, behind only Dvořák, Smetana, and Janáček in stature. A move to Paris in 1923 broadened his horizons and increased his sphere of musical acquaintance; in his first years there he studied privately with Albert Roussel.

The first couple of decades of his career resulted in a prodigious number of compositions in all genres. Martinů's eclecticism, talent, and constant production of new works eventually began to coalesce into a definite and identifiable style, which could be described superficially as neoclassical with a Bohemian accent and a hint of jazz. Like Stravinsky a few years before, Martinů in the late 1920s began to base his work on Baroque models, developing clarity of texture and formal solidity in tandem with a Czech folk-music rhythmic and melodic vitality. For the most part he relegated explicit use of folk materials to pieces for the theater, and to other pieces where Czech legend or literature was involved.

In 1939 Martinů was living in Paris and doing his best from a distance to help his Czech friends survive the Nazi invasion of their country. For this he had been blacklisted by the Nazis, and he and his wife hurriedly fled Paris in 1940 as the Reich armies approached the city. After months of travel and temporary lodgings, they set sail for the United States, arriving in 1941. Although he spoke little English and remained very shy, Martinů had his champions in the U.S., among them the Boston Symphony's music director Serge Koussevitzky, whose Koussevitzky Foundation commissioned the composer's Symphony No. 1 for the BSO. Martinů taught at Tanglewood in the late 1940s. He returned to Europe finally in 1953, dividing his time between Europe and the U.S. until his death in 1959. He was never able to return to his home country because of the rise of the Communist party there.

Martinů wrote his Quartet for Oboe, Violin, Cello, and Piano in 1947, while in the United States. The work is ostensibly in two movements, although the second is in three sections. The first movement is elegant clarity itself, with a readily identifiable short motif on two pitches providing the material for the whole. The second movement begins stormily with big chords on the piano. Strings and oboe intertwine in a melancholy, lilting passage for the second section, which is followed by the largest part of the movement, Poco allegro, which features the development of a charming, quirky melody—the instruments themselves often seem to be laughing.

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday, 12–6; from one hour before each
concert through intermission; and for up
to thirty minutes after each BSO concert.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA

Wolfgang Amadè Mozart (1756-1791)
Quartet in E-flat for piano, violin, viola, and cello, K.493

Mozart virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and K.493 in E-flat major. The first one, completed on October 16, 1785, had been written in response to a commission for three such works from the publisher Franz Anton Hoffmeister. But Mozart's quartet had not sold well (apparently it was too difficult for the amateur musicians who made up the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet about nine months later—the first work he completed after his extended labor on *The Marriage of Figaro*. The second quartet was published by Hoffmeister's rival, Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertory, he did have a model for K.493 in the form of a set of quartets by Johann Schobert (d.1767), whose Opus VII included a piano quartet in E-flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for the younger composer's imagination. But, of course, despite a modest bow to an older composer, K.493 is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, whose conversational crosscurrents bring a smile with their epigrammatic wit.

—Notes by Steven Ledbetter (Britten, Mozart)
and Robert Kirzinger (Martinů)

Canadian violinist **Juliette Kang** joined the BSO as assistant concertmaster during the 2003 Tanglewood season, following two seasons as a member of the Metropolitan Opera Orchestra. Ms. Kang has made solo appearances with the San Francisco Symphony led by Michael Tilson Thomas, the Orchestre National de France led by Sir Yehudi Menuhin, every major Canadian orchestra, and overseas in Vienna, Singapore, Hong Kong, and Seoul. She has given recitals in Paris, Tokyo, Boston, and New York. As gold medalist of the 1994 International Violin Competition of Indianapolis, she was presented at Carnegie Hall in a recital recorded live and released on the Samsung/Nices label. Other recordings include the Schumann and Wieniawski violin concertos with the Vancouver Symphony. As a chamber musician she has performed in festivals including Marlboro and Spoleto USA, and in New York with the Chamber Music Society of Lincoln Center and at the Mostly Mozart Festival. Born in Edmonton, Canada, Ms. Kang began her violin studies at four. After receiving her bachelor of music degree from the Curtis Institute, where she was a student of Jascha Brodsky, she earned a master of music degree at the Juilliard School, where her teachers were Dorothy DeLay and Robert Mann. She was a winner at age thirteen of the 1989 Young Concert Artists Auditions, and received first prize at the Menuhin Violin Competition in Paris in 1992.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pitts-

burgh Ballet Theater, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master of music degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-1991) and of the San Antonio Symphony (1991-1994). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

A native of Tennessee, pianist **Melvin Chen** performs as a soloist and chamber musician at major venues in the United States, Canada, and Asia. Recent engagements have included his New York debut recital at Weill Recital Hall at Carnegie Hall, a second Weill Hall recital, solo recitals in Korea and Taiwan, lecture-recitals on Bach's *Goldberg* Variations, a recording of Beethoven's *Diabelli* Variations, and performances with the American Symphony Orchestra. An enthusiastic chamber musician, he has collaborated with such artists as Ida Kavafian, Steven Tenenbom, David Shifrin, Robert White, Pamela Frank, Peter Wiley, and members of the St. Lawrence, Mendelssohn, Miami, Orion, Borromeo, and Arditti quartets, as well as in contemporary music collaborations with the Da Capo chamber players and the St. Luke's Chamber Ensemble. Mr. Chen was chosen to be a member of Chamber Music Society of Lincoln Center–Chamber Music Society Two, appearing with members of the Chamber Music Society in performance and educational programs for two seasons. He has also participated in numerous music festivals. Mr. Chen holds a doctorate in chemistry from Harvard University, and a double master's degree in piano (studying with Seymour Lipkin) and violin (studying with Glenn Dicterow) from the Juilliard School, where he received the U.S. Department of Education Jacob Javits Fellowship, the William Petschek Piano Scholarship, and the Ruth D. Rosenman Memorial Scholarship. Prior to that he received a B.S. in chemistry and physics from Yale University. Mr. Chen is associate director of the newly created Bard College Conservatory of Music and also serves on the piano faculty of the Yale School of Music.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

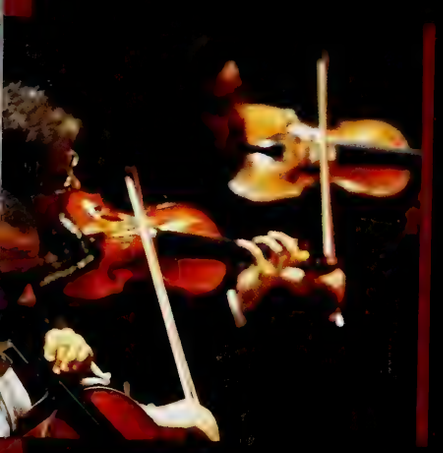
THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



McLEAN HOSPITAL 1811

VE RI TAS

The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red So



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 7
Two 20th-Century Masterpieces for Cello, by Helen Greenwald 9
A Brief History of Symphony Hall 15
BSO Music Director James Levine 19
The Boston Symphony Orchestra 22
This Week's Boston Symphony Orchestra Program 25
From the Music Director 26
Notes on the Program 27
Featured Artist 63
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Hugh Macdonald, Washington University, St. Louis.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

A Conversation with James Levine:
The Elson Lecture at Harvard University,
Wednesday, December 1, at 5:15 p.m.

This year's Louis C. Elson Lecture at Harvard University will feature BSO Music Director James Levine in conversation with Harvard University Music Department Chair Thomas Forrest Kelly. Free and open to the public, the event will take place at Harvard University's John Knowles Paine Concert Hall, which is located behind the Science Building between Oxford Street and Massachusetts Avenue in Cambridge. For more information, please call (617) 496-6013.

"Sleigh Ride" – A New Holiday CD from
Keith Lockhart and the Boston Pops Orchestra

"Sleigh Ride," a new compact disc featuring twelve holiday classics performed by the Boston Pops Orchestra under the direction of Keith Lockhart and featuring the Tanglewood Festival Chorus, John Oliver, conductor, is available now. The selections include "Joy to the World—A Fanfare for Christmas Day," Randol Bass's arrangement of the familiar carol; a choral arrangement of the classic poem "'Twas the Night Before Christmas"; the *Hallelujah* Chorus from Handel's *Messiah*; "The Adoration of the Magi" from Respighi's *Three Botticelli Pictures*; "Songs from the Hill Folk," a medley of traditional Appalachian songs featuring young vocalist Jesse Goldberg; a gospel arrangement of "Do You Hear What I Hear?" featuring vocalist Renese King; "Kije Takes a Ride (after Prokofiev)," a jazz arrangement of the "Troika" from Prokofiev's score for the film *Lieutenant Kije*; a "Winter Weather" medley including "I've Got My Love to Keep Me Warm," "I Love the Winter Weather," and "Baby It's Cold Outside"; "O Holy Night" featuring Tony Award-winner Alfred Boe; Don Sebesky's "Joy"; a "Happy Holidays" medley; and the title track, the original version of the Leroy Anderson classic, given its premiere by Arthur Fiedler in 1948.

"Sleigh Ride" is available exclusively through www.bostonpops.org, at the Symphony Shop, and by phone at 1-888-266-1200. The cost is $16.99 (plus shipping if ordered by phone or through the website). "Sleigh Ride" is the Pops' first self-produced and self-distributed recording, and Keith Lockhart's ninth recording with the Boston Pops Orchestra in his ten seasons as Pops Conductor.

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Schumann, Lutosławski, Ligeti, and Dvořák. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (December 2-4) and Robert Kirzinger discusses Schoenberg, Messiaen, Stravinsky, and Bartók (December 9-11).

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Maine Seacoast/New Hampshire area, Marblehead/Swampscott, Wellesley, western New Hampshire, North Hampton and Peterborough in New Hampshire, and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addi-

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

tion, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TDD/TTY 617-638-9289). Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any messages left at other times.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*



NEW SCENERY
NEW CHOREOGRAPHY
More Spectacular Than Ever!

Music: *Peter Ilyich Tchaikovsky*
Choreography: *Mikko Nissinen*
Scenic Design: *Walt Spangler*

the NUTCRACKER

Presented by Fidelity INVESTMENTS

NOV 26 • DEC 30, 2004
AT THE COLONIAL THEATRE

Tickets at the Box Office OR through Ticketmaster.com,
617.931.2787 Groups of 20+ call 617.482.8616

Lexus Boston Area Dealers BROADWAY Series

TTY 617.426.3444

www.bostonballet.org

Two 20th-Century Masterpieces for Cello
by Helen M. Greenwald

This week's Boston Symphony Orchestra program features two great 20th-century cello concertos, those of Witold Lutosławski and György Ligeti.

The contemporary repertoire for cello can be very technically demanding, often tailored to virtuosos like Mstislav Rostropovich, Yo-Yo Ma, Lynn Harrell, Truls Mørk, and Steven Isserlis (the latter three performing in the BSO's 2004-2005 season). Cello technique, however, has been tested almost from the time of the instrument's first appearances in the late sixteenth through mid-seventeenth centuries. The ingenious invention of the endpin in the nineteenth century allowed the player, now liberated from the onerous task of supporting the cello with the legs, to face new physical challenges. The modern cello, moreover, outfitted with strings containing steel instead of pure gut, could compete with larger orchestras, respond more quickly, and resonate more loudly in concert halls now meant to hold thousands and not just hundreds.



Woodcut from Praetorius's "Syntagma musicum," February 1619

New works, however, have almost always depended upon the relationship between composer and performer, an early and fruitful one being that of Franz Joseph Haydn and the cello virtuoso Anton Kraft, for whom Haydn composed his D major Concerto, a work that pushes the limitations of cello technique, even to a degree that continues to "worry" the modern virtuoso. Much modern cello composition, similarly, is the result of collaboration between composer and performer, and not least such great cellists as Mstislav Rostropovich and Yo-Yo Ma. Rostropovich has commissioned at least 100 works for cello, including Henri Dutilleux's *Tout un monde lointain...* and Witold Lutosławski's Concerto (both being played by the BSO this season), as well as works for cello and orchestra by Berio, Bernstein, Britten, Messiaen, Penderecki, Prokofiev, Schnittke, and Shostakovich, many of which have become part of the standard repertoire. Yo-Yo Ma has

You'll give it a standing ovation.

HOTEL COMMONWEALTH

Reservations 617.933.5000 | www.hotelcommonwealth.com

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Sculpture by Nowa[illegible]

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

also been extraordinarily active, as commissioner and performer of works by Corigliano, Danielpour, Harbison, Kirchner, Rouse, Tan Dun, and Williams.

Which 20th-century pieces mark a turning point for cello players insofar as new challenges are concerned? Many cellists would point to two works, both sonatas, and both from 1915: Claude Debussy's Sonata for Cello and Piano and Zoltán Kodály's Solo Sonata, Opus 8. The Debussy requires the cellist to speak a new language, and thus take a new approach to the instrument, while the Kodály is a compendium of cello techniques, new and old, including the left-hand pizzicatos most often associated with Kodály's colleague Bartók, and the retuning of the two lower strings, a practice originating in the time of Bach. Today, even students have vanquished the practical demands of the Kodály Sonata, as an astonishingly high level of technical proficiency on the cello is now the norm. This is the result of composers challenging players, players challenging composers, and, most important, evolving pedagogy. One consequence of such advancement is that contemporary orchestras often experience difficulty in choosing new players; it's no longer simply a question of who plays most accurately, since these days everyone has "chops." Today's cellists are likely to point to a work like Elliott Carter's Cello Sonata (1948) when asked to name a "difficult" piece, and more for its intellectual demands than its physical obstacles.



Witold Lutosławski

Contemporary composers have experimented with ways to produce new and different sounds from the cello—in the classical imagination, a singer without words. Cellists have been asked to strike the body of the instrument with their hands or bow, or play beneath the bridge instead of above it. Even new means of performing have been conceived: cellists dance (observed in London's Covent Garden not too long ago; the cello was strapped to the player's body); cellists have performed topless (introduced in 1967 by the late Charlotte Moorman, who did *not* start a trend); and cellists now play in rock clubs (Matt Haimovitz, for example). Cellos can also be amplified or accompanied by electronic tape. What's most striking about the contemporary cello concerto, however, is that it speaks for the individual composer and performer without reflecting, necessarily, a particular "school" of composition or performance. The concertos by Lutosławski and Ligeti to be played by Lynn Harrell with the BSO in November are great examples of



Featuring suits, sports jackets, and made-to-measure fabrics from Oxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

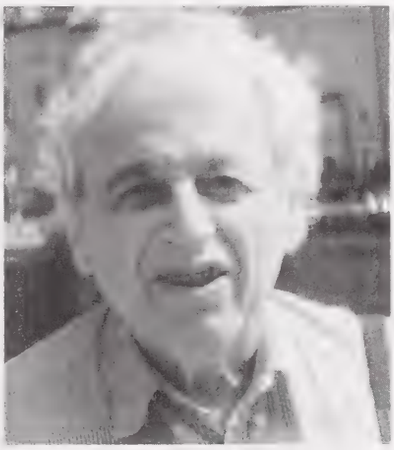
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

such modern "independence."

Lutosławski's Cello Concerto does, however, contain at least one vestige of the Baroque, in the simple series of repeated notes on the pitch D played by the solo cello at the beginning, then returning frequently as a refrain or "ritornello." This is the only tonal-structural anchor Lutosławski provides in a compositional space that he deems governed by "limited random choice," meaning that the players are free to articulate their parts as they see fit, but within defined boundaries. Meter signatures appear sporadically throughout the work, and bar lines are employed to indicate beginnings and ends of sections, while time is controlled more precisely by metronome markings, indications of exact time lapsed (e.g., 5" here or 2" there), and verbal descriptions in the score. Much of the piece seems improvisatory, as the solo cellist opens the concerto with a lengthy and quietly inward passage that becomes gradually more outspoken and infiltrated by ensembles of solo players, beginning with the trumpets followed by cellos, harp, clarinets, and ultimately the percussion instruments, remaining strings, and winds. This is actually a very romantic work, often emotionally moving in soulful *cantabile* passages that evoke the passion of the Elgar concerto.



György Ligeti

Ligeti, on the other hand, answers, at least in part, the question of what it means to be quintessentiallymodern, as his concerto seems to aspire to the condition of electronically produced sound. This is most evident in the nearly impossible dynamic demands that he places upon the soloist and the orchestra. As in the Lutosławski, the solo cello begins the work, but under the utmost dynamic and sonic constraints. Here Ligeti has indicated a dynamic level of *pppppppp* (quieter than the flutter of hummingbirds' wings!), and qualified it even further by demanding *con sordino* (with mute), *sul tasto* (to be bowed on the fingerboard, thus reducing the resonance and volume by a huge percentage), *senza vibrato* (without vibrato), and *sul II* (to be played in a high position on the D-string, where the sound will be softer and less cutting than if played on the A-string). A further instruction, "*unhörbar, wie aus dem Nichts kommend*" ("inaudible, as if coming from nothing") makes clear that Ligeti wants as little sound as possible! The instruments that enter thereafter—first strings and then winds and brass—are also cautioned to be nearly inaudible. Thus, Ligeti's concerto, as opposed to Lutosławski's brash and often percussive outpouring, is an exercise in stasis and seamlessness. And to take the "quasi-electronic" aspect of the work a step further, Ligeti's profuse comments in nearly every measure of the score not only reflect a greater than usual attempt to control performance, but even inspire an imaginary picture of the composer turning dials, all the more remarkable in a piece that actually contains no electronically produced sound at all. This kind of control, however, is not a manifestation of ego, rather a product of Ligeti's boundless imagination and desire for a particular affect so quintessentially modern that it would have been impossible to conceive before the twentieth century.

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

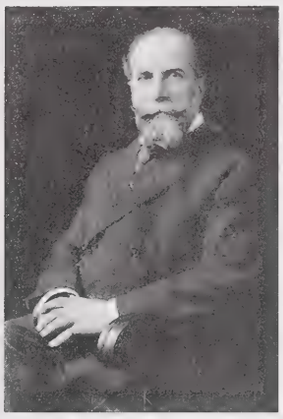
Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

INVESTMENT PROFESSIONALS

RICHARD F. YOUNG
CHAIRMAN

M. LYNN BRENNAN
PETER P. BROWN
PAMELA B. CHAPIN
THOMAS W. DARNEY
PAUL R. DAVIS
JOHN H. SIMMONS, III
CHARLES T. HAYDOCK
ADRIAN G. HODGES
KATHLEEN B. MURPHY
THEODORE E. OLIVER
RICHARD HENRY III
P. ERIC SIEGEL
ARCHIBALD G. STODDARD
OLIVER A. SPALDING
BENJAMIN C. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

COMMAND PERFORMANCE



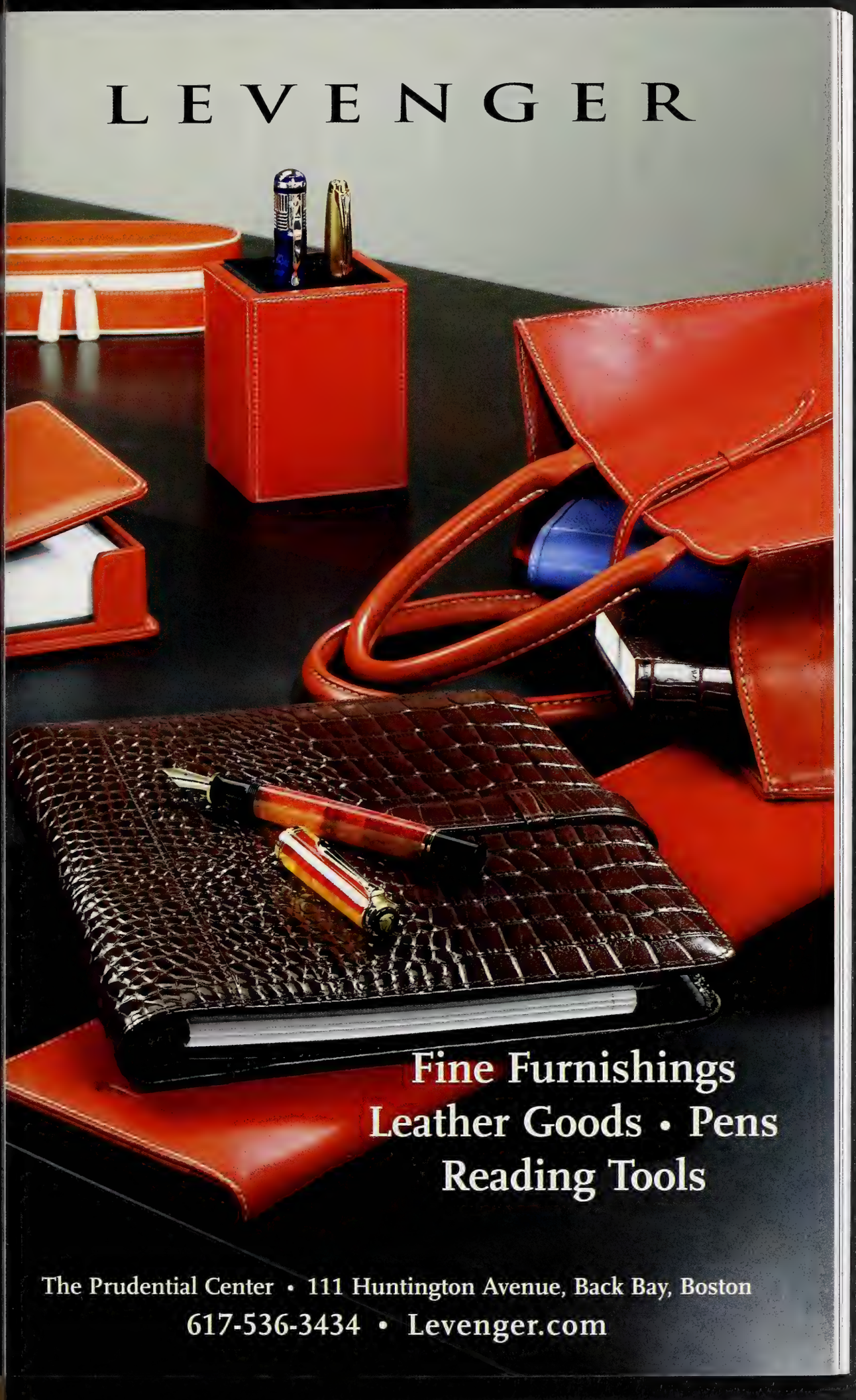
Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

ADAMS
design and marketing solutions

One Gateway Center
Newton, Massachusetts 02458


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO

1910•1939

SLEEK•SEXY•MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

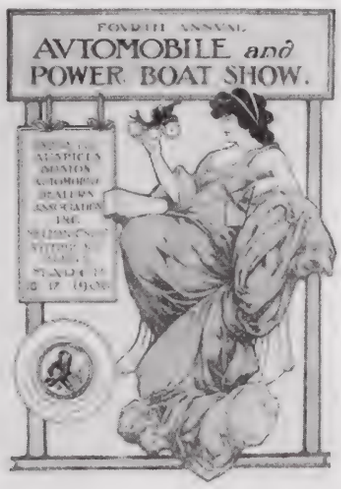
ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brings the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

Coldwell Banker Previews International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

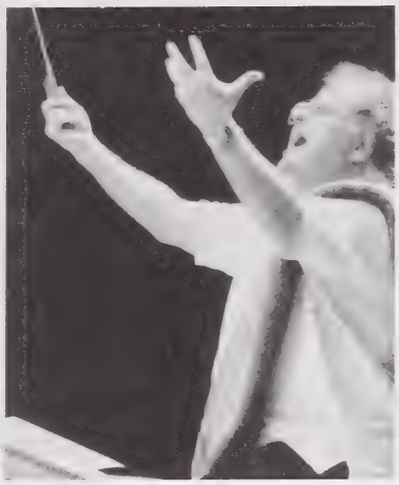
COLDWELL BANKER
RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

JAMES LEVINE



Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Taste the good life



Coming Soon! 35 New Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742

www.nedeaconess.com

Newbury Court

New England Deaconess Association

Equal Housing Opportunity

THE BOSTON CONSERVATORY



COME SEE

Piano Masters Series: Gilbert Kalish
Tuesday, February 6, 8 p.m.

Free concert series. Reservations required.

| Call the box office for tickets: 617-912-9222 |

Supported in part by the Massachussets Cultural Council

MORE THAN MUSIC DANCE THEATER

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Gordon and Mary Ford Kingsley Family chair

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Friday, November 26, at 1:30
Saturday, November 27, at 8
Tuesday, November 30, at 8

JAMES LEVINE conducting

SCHUMANN — Overture from the incidental music to Byron's *Manfred*, Opus 115

LUTOSŁAWSKI — Concerto for Cello and Orchestra (1970)

LYNN HARRELL, cello

INTERMISSION

LIGETI — Concerto for Cello and Orchestra (1966)

I. ♩ = 40
II. (Lo stesso tempo)

LYNN HARRELL

DVOŘÁK — Symphony No. 7 in D minor, Opus 70

Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

UBS is proud to sponsor the BSO's 2004-2005 season.

The afternoon concert will end about 3:45 and the evening concerts about 10:15.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

It's great to be working again this week with another frequent and valued collaborator, as I did a few weeks ago with Karita Mattila. Lynn Harrell and I have been making music together since we were teenagers playing chamber music at Aspen. We later worked together at the Cleveland Institute and Meadowbrook, and Lynn was principal cellist of the Cleveland Orchestra when I assisted George Szell there. In the mid-'70s we also had the terrific pleasure of making numerous recordings together, including the Dvořák Cello Concerto (with the London Symphony Orchestra) and cello sonatas of Beethoven, Prokofiev, Debussy, Mendelssohn, Prokofiev, and Schubert, as well as Mozart's G minor quartet for piano and strings. This week has provided an opportunity for us to work on two concertos we've never done together before, concertos in two completely different styles by two great contemporary masters, one recently deceased, the other fortunately still with us, and both of them composers whose music will continue to figure prominently in my programs with the BSO. (In fact there's more Lutosławski coming up in April, when Christoph von Dohnányi conducts the Concerto for Orchestra.)

This is a "high contrast" program. Lutosławski's Cello Concerto is highly virtuosic, alternating lengthy aleatoric sections with others that are rigorously controlled, with the solo part very much in the foreground. Ligeti's concerto is shorter. Shifting textures and stillness are paramount, with the cello moving in and out of the orchestral writing, emerging and then lost again. It's wonderful also to have these two pieces so soon after Dutilleux's *Tout un monde lointain...*, which Truls Mørk played here in October with André Previn, thus putting such varied cello pieces in front of the audience in a short span of time.

Though the other two works on this program are not pieces for cello, they represent the voices of two great 19th-century cello composers, since the most remarkable full-scale romantic cello concertos are Dvořák's (which I've played often with Lynn Harrell) and Schumann's. Schumann is represented here by one of his most extraordinary and powerful works, Dvořák by one of his three greatest symphonies.



Robert Schumann
Overture from the incidental music to Byron's *Manfred*, Opus 115



Robert Alexander Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He wrote music for Byron's Manfred*—an overture and fifteen numbers, six of them musically complete, the rest serving as musical accompaniment to spoken text—during 1848 and 1849, himself conducting the first performance of the overture at a Leipzig Gewandhaus concert on March 14, 1852. The first United States performance of the overture was in a concert at the City Assembly Rooms, New York, on April 27, 1856, under the direction of Carl Bergmann, who also led the first complete American performances of the full* Manfred *score, on May 8, 1869, with the Philharmonic Society and the Liederkranz Chorus at New York's Academy of Music. The Boston Symphony has performed the complete score of incidental music on four occasions, under Georg Henschel in 1884, Wilhelm Gericke in 1886, Arthur Nikisch in 1892, and again under Gericke, in 1899. Pierre Monteux led three selections (none of them the overture) in April 1922. The overture alone had its first BSO performance during the orchestra's first season, in February 1882 under Georg Henschel, later ones being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Leonard Bernstein, Charles Munch, Richard Burgin, Erich Leinsdorf, Joseph Silverstein, Neville Marriner (the BSO's most recent Tanglewood performance, on July 15, 1978), Pascal Verrot, Marek Janowski, and Bernard Haitink (the most recent subscription performances, in February 2000). The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.*

Although Robert Schumann is not remembered primarily as a musical dramatist, his efforts in that sphere constitute a fascinating if relatively unexplored byway of his creative output. Written off by many critics as the flawed attempts of a born lyricist to master a terrain for which he was temperamentally unsuited, Schumann's dramatic works may in fact reveal to the receptive listener an imaginative world every bit as gripping as the one represented in the best-known areas of his oeuvre, piano music and Lieder.

Schumann's aspirations to write for the stage date back to the earliest phase of his career. In 1831 or 1832, while otherwise busy writing for the piano, he toyed with the idea of composing an opera based on Shakespeare's *Hamlet*, though the only surviving remnants of this project are brief sketches that were later put to use in a (likewise unfinished) symphony in G minor. During the course of the next fifteen years, Schumann considered more than forty subjects for operatic treatment, ranging from the legend of Till Eulenspiegel to the love story of Tristan and Isolde as related by the playwright Karl Immermann. In the early 1840s, opera was Schumann's "morning and evening artist-prayer," as he put it in his diary, and before long he settled on Goethe's *Faust* as the object of his dramatic intentions. Originally envisioned as an opera, Schumann's *Faust* ultimately took shape as an oratorio-like setting of seven scenes, a project that would occupy him intermittently for the better part of a decade.

Returning to Dresden in early 1847 from a tour with his wife Clara, Schumann began working in earnest on what remains his only bona fide opera, *Genoveva*, a rendering of the legend of St. Genevieve on a text that Schumann himself crafted from plays by Friedrich Hebbel and Ludwig Tieck. Then, shortly before finishing *Genoveva* in the summer of 1848, Schumann set his sights on Byron's *Manfred*. Described by its author as a "Bedlam tragedy," the play had cost Schumann a night's sleep when he first read it

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

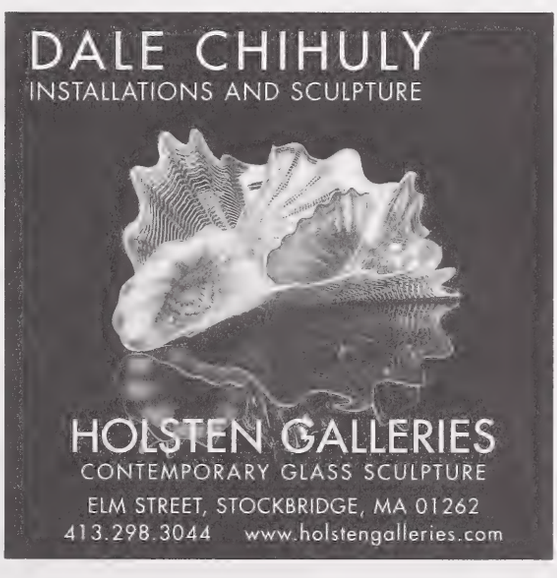
162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

as a teenager. Nor was this the only point of intersection between Schumann's world and that of a poet who, in the words of one recent critic, was "mad, bad, and dangerous to know." Immediately preceding his death in 1826, Schumann's father August amassed a tidy sum by publishing Byron's works in German translation. In the following year, the seventeen-year-old Schumann selected a poem by Byron as the text for one of his earliest Lieder, and a setting from the poet's "Hebrew Songs" would appear many years later in *Myrthen*, the song-album that Schumann presented to Clara as a wedding gift in September 1840. Byron turns up again in the summer of 1844, when Schumann drafted a prose scenario for an opera on his *Corsair*, though after sketching an introductory chorus and a fragment of an aria for the poem's robber-hero, he apparently abandoned the project. (Byron's poem would also provide the programmatic impetus for a concert overture by Berlioz—dating, coincidentally, from the same year as Schumann's operatic sketches—and for Verdi's thirteenth opera, *Il corsaro*.) Thus Schumann's preoccupation with *Manfred* in the late 1840s represents the continuation of a thread that ran through much of his creative life.

Completed in November 1848, Schumann's music for *Manfred* demonstrates a growing desire to explore the outer limits of musical drama. At the same time, the result was a far cry from what mid-nineteenth-century audiences would have expected of an opera. Schumann stressed this point while corresponding with Liszt about the upcoming premiere of the work in Weimar. *Manfred*, he insisted, "should not be advertised to the public as opera, *Singspiel*, or melodrama, but as a 'dramatic poem with music' [*dramatisches Gedicht mit Musik*]." Rather than conforming to any one of the well-established genres enumerated in his letter to Liszt, Schumann blended all three, fashioning his vocal ensembles in accordance with operatic practice, employing spoken dialogue, as in a *Singspiel*, and, in his treatment of the title character's words, resorting to melodrama (the accompaniment of unadorned speech with a delicate tissue of orchestral background music). Equally remarkable is Schumann's retention of large swatches of the poet's original text nearly verbatim—though in German translation, of course—a strategy that looks forward to an important feature of 20th-century musical dramas by Debussy, Richard Strauss, Alban Berg, and Bernd Alois Zimmermann.

Schumann's decision to avoid the tried-and-true formulas of operatic composition was a wise one, if only because Byron's *Manfred* was itself so patently unconventional, at least by the standards of nineteenth-century theater. On the one hand, the title character is a typical romantic anti-hero, redolent in some ways of Faust, though considerably more troubled; a misanthropic, guilt-ridden recluse, he searches in vain for release from psychological torment in the vast expanses of the natural world and in the dark

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111





Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friends of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

recesses of the spirit kingdom as well. On the other hand, *Manfred* lacks what every successful drama seems to require: decisive action. (According to Byron, the work was less a drama than "a poem in dialogue," and "quite impossible for the stage.") The little action that does occur is an inner one, a projection of Manfred's quest to extricate himself from a past sin he would just as soon forget: a physical relationship with a woman named Astarte to whom he was bound "by blood."



An 1847 lithograph of Robert Schumann

This aspect of the plot is clearly autobiographical: while courting his future wife, Annabella Milbanke, Byron was simultaneously carrying on an affair with his half-sister Augusta Leigh, with whom he may well have conceived a child. Even though Schumann tactfully purged Byron's poetic text of its allusions to incest, he hardly stinted in his musical portrayal of Manfred as a figure torn by self-destructive conflicts—and nowhere are these inner struggles more stirringly depicted than in the extended overture that precedes the body of the "dramatic poem."

A self-sufficient tone portrait in its own right—and a favorite of composers including Liszt, Brahms, Hugo Wolf, and Tchaikovsky—Schumann's *Manfred* Overture surely counts among his most powerful creations. While conventional in outer design—a solemn introduction followed by a quicker (and longer) section in sonata-allegro form—it is as transgressive in inner content as its poetic subject. Even Schumann's choice of the brooding tonality of E-flat minor seems to have been dictated by the refractory character of the overture's namesake. The same could be said for the orchestral palette, which pits eerie lines in the upper winds against the mellow yet intense sonority of the lower strings, while the somber tone of the brass choir adds a touch of otherworldly mystery. The bulk of the overture is to be played "*In leidenschaftlichem Tempo*" ("*in a passionate tempo*"), and indeed, the adjective "passionate" offers the ultimate key to the overture's meaning. Every gesture, every harmony, every theme is a reflection, at some level, of Manfred's impassioned character. It would probably be more accurate, however, to speak of "motivic particles" than themes, for Schumann is less interested in spinning out memorable tunes than in building intricate paragraphs of musical thought from fragmentary materials, and in combining these materials in novel ways. In this, the *Manfred* Overture represents a watershed in the practice of what Schumann called "a completely new manner of composing," an approach characterized by tightly wrought development and contrapuntal density.

Just as the overture in many ways encapsulates the essence of the ensuing drama, so does the overture's introduction contain the seeds of the wordless discourse that grows out of it. Schumann sets the stage with a single, enigmatic bar. Meant to be rendered impetuously ("*Rasch*"), and consisting of three abruptly syncopated chords, it flings a gauntlet that will only be picked up at a much later point. A chromatically ascending line in the oboe emerges from a sustained minor triad, only to retrace its steps over weirdly shifting harmonies. The violins' attempt to establish melodic order proves futile as the gradually thickening orchestral texture, the accelerating rhythmic pulse, and finally, a series of trumpet fanfares carry the musical argument into a more propulsive phase (at "*In leidenschaftlichen Tempo*").

BOSTONMODERNORCHESTRAPROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

"Artistic Director Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous — superb instrumentalists at work and play."

THE NEW YORK TIMES

Voices **OCTOBER 1, 2004**

Works for voice and orchestra featuring singers Kendra Colton, Sanford Sylvan, Frank Kelley, Mary Nessinger and David Kravitz

Bernard Rands: Canti Trilogy **OCTOBER 29, 2004**

With singers Janna Baty, William Hite, and Daniel Cole

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

Boston Connection **JANUARY 22, 2005**

Showcasing composers and performers who make Boston their home — including percussionist Nancy Zeltsman and clarinetist Ian Greitzer

Minimalism **FEBRUARY 18, 2005**

Works by John Adams, Philip Glass, Steve Reich and Elena Ruehr

Takemitsu Tribute **APRIL 15, 2005**

In honor of the 75th anniversary of the Toru Takemitsu's birth. Includes Tan Dun's "Water Concerto" and works by Toru Takemitsu and Ken Ueno

ALL PERFORMANCES BEGIN AT 8 PM
AT NEW ENGLAND CONSERVATORY'S JORDAN HALL
UNLESS OTHERWISE INDICATED.

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

Nearly every event from this moment forward can be traced back to one of the generative motives in the introduction. The main idea of the overture's quick section—a rhythmically unstable line undergirded by an ostinato accompaniment—hearkens to the tentative melodic fragment played earlier by the violins. The same fragment gives rise to an impassioned surge when Schumann reaches his subsidiary key of F-sharp minor. Wedged between the main idea and its surging complement is a transitional passage that recalls the slinking harmonies of the introduction while at the same time providing a foretaste of the sensual motive that Schumann associates with Astarte later in the "dramatic poem."

Standing in marked contrast to all this storm and stress are the equally striking moments of almost ominous calm. The first of these appears at dead center, in the middle of the development section, where snippets of the Astarte theme alternate with distant echoes of a brass chorale. The latter, however, only comes into its own in the coda, an extraordinary passage that Schumann prefaces with a long series of syncopated gestures fanned out over the whole orchestra. Derivatives of the overture's opening bar, the syncopations give way to a deft combination of the "surging" melody and a full-blown statement of the chorale, making for a grim premonition of the requiem service for *Manfred* at the conclusion of the "dramatic poem." Little by little Schumann loosens the motivic threads, allowing the overture to die away with an abridged reprise of the chromatic introductory music, a fleeting reference to the Astarte theme, and a pair of barely audible E-flat minor chords. What we hear, in other words, is a portrayal of collapse, a stunning musical representation of the all-consuming solipsism of Byron's *Manfred*.

Writing in 1855 on Berlioz's *Harold in Italy* (another spinoff from a Byronic text), Liszt noted the increasing tendency of music "to appropriate the masterpieces of literature." Since he had conducted the premiere of Schumann's *Manfred* just three years earlier, it is hard to imagine that these words were not inspired, at least in part, by his colleague's "dramatic poem" and its emotionally charged overture.

—John Daverio

A frequent guest speaker and annotator in recent years for the Boston Symphony Orchestra, the late Boston University professor John Daverio was the author of *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*; and *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*.

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

Marketing Fine Homes, Land And Estates



Boston

HERITAGE ON THE GARDEN

Located in the heart of the city, spacious residence with 3 floors of gracious living space in over 6,000 sq. ft. Stunning views of the Boston Public Garden and Boston skyline. The updated, totally renovated residence, offers 3 bedrms, 2 full baths and 1 half-bath. A floor plan of this magnitude is rarely available in any of the full service buildings. ***$6,200,000***

Terry Maitland 617-357-8949



Bourne

PHINNEY'S HARBOR WATERFRONT

Private waterfront estate on 5.34+ acres with 1,000+ ft of beach frontage on Phinney's Harbor and the Back River. The shingled residence, with 7,000+ sq. ft. of living space and 3,000+ sq. ft. of decks and open porches, provides 5 beds, 4 baths, and 2 half baths. Includes a 60x18 ft. pool with cabana and shared use of a deepwater dock. ***$3,600,000***

Stewart Young 617-357-8930



Marion

MARION OCEANFRONT

Situated on 2.5 very private acres with 200 feet of beach frontage, this spectacular eleven room house has panoramic westerly views of Buzzards Bay and the Elizabeth Islands. Enjoy beautiful sunsets from this elegant home that features a first floor master suite, floor to ceiling window walls and state of the art finishes. Furnishings are included. ***$4,750,000***

Jerry Heller 617-357-8994



Harvard

HARVARD LOTS

"Lily Pond Lot" 17.55+ acres, part open meadow, part woodland, a lovely pond, & well-suited for horses. $725,000 "Willow Pond Lot" 37.07+ acres, part open, part wooded, threaded with a lovely stream. $875,000 "Field Lot" 10.67+ acres, private, overlooks open meadows, well suited to horses. $875,000 Subject to design and location covenants by the Homeowners Association, copies of which provided on request.

Ruth Kennedy 617-357-0455

LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

Witold Lutosławski
Concerto for Cello and Orchestra (1970)



Witold Lutosławski was born in Warsaw, Poland, on January 23, 1913, and died there on February 7, 1994. In the late 1960s, the Royal Philharmonic Society and the Calouste Gulbenkian Foundation commissioned Lutosławski to write a cello concerto intended for Mstislav Rostropovich as soloist. The project occupied the composer for more than a year and a half. Rostropovich, to whom the work is dedicated, played the premiere of the Cello Concerto on October 14, 1970, at the Royal Festival Hall in London, with the Bournemouth Symphony Orchestra under Edward Downes. Rostropovich was soloist for the only previous Boston Symphony performances, on February 28, 1987, in Boston, with Seiji Ozawa conducting, followed by a Carnegie Hall performance in New York that March 5. In addition to the solo part, the concerto is scored for a large orchestra consisting of three flutes (third doubling piccolo), three oboes, three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, percussion (player I—timpani, xylophone, and slapstick; player II—five tom-toms, vibraphone without motor, suspended cymbal, tam-tam, and wood blocks; player III—bass drum, field drum, tenor drum without snares, chimes, tambourine, and small cymbals), celesta, harp, piano, and strings. The duration of the piece is about 25 minutes.

Witold Lutosławski represents an icon of the "Polish renaissance" in music during the second half of the twentieth century. His status is so firmly secured that one can easily lose sight of the unique creative challenges he had to overcome. For centuries, the effect of censorship on classical music was relatively straightforward: essentially a nuisance for opera composers, forcing last-minute retoolings of elements deemed politically or sexually subversive. But with 20th-century brands of totalitarianism came an unprecedented level of intrusion. Composers found that the musical idiom employed in purely abstract works like symphonies and concertos could itself be labeled dangerously heretical by those in power.

Shostakovich remains the best-known example of the precarious life a composer faced under such regimes—yet the shadow they cast on developments in postwar concert music was far-reaching. We'll probably never be able to sort out all the artistic ramifications triggered by this kind of suppression. In addition to outright bans on certain compositional styles, there were subtler, more indirect effects. Figures such as György Ligeti and György Kurtág, for example, developed an unwavering aversion to all forms of aesthetic dogmatism. Experiences of a chokehold on free expression early in their careers seem only to have intensified each composer's need to pursue a highly original, idiosyncratic language.

Lutosławski also cultivated a healthy skepticism that allowed him to take what he wanted from aspects of the postwar avant-garde; he reformulated his discoveries according to a staunchly independent point of view. Since he was just emerging as a composer in 1930s Warsaw, Lutosławski had to endure the one-two punch of Nazi and then Communist tyranny at an especially vulnerable point, when he was trying to establish his artistic voice. Lutosławski endured the German occupation playing piano-duo arrangements of music with fellow composer Andrej Panufnik in Warsaw cafés (the only form of music-making officially tolerated by the Nazis).

Later, under the artistic policies of the Communists, Lutosławski's First Symphony

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director



CELEBRATE the Holidays with BCMS

SUITES, SONATAS, AND PARTITAS
A GLORIOUS AFTERNOON WITH *BACH*

Sun. Dec. 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1 for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"

Fenwick Smith, flute Scott St. John, violin
Ronald Thomas, cello John Gibbons, harpsichord



SPRING 2005

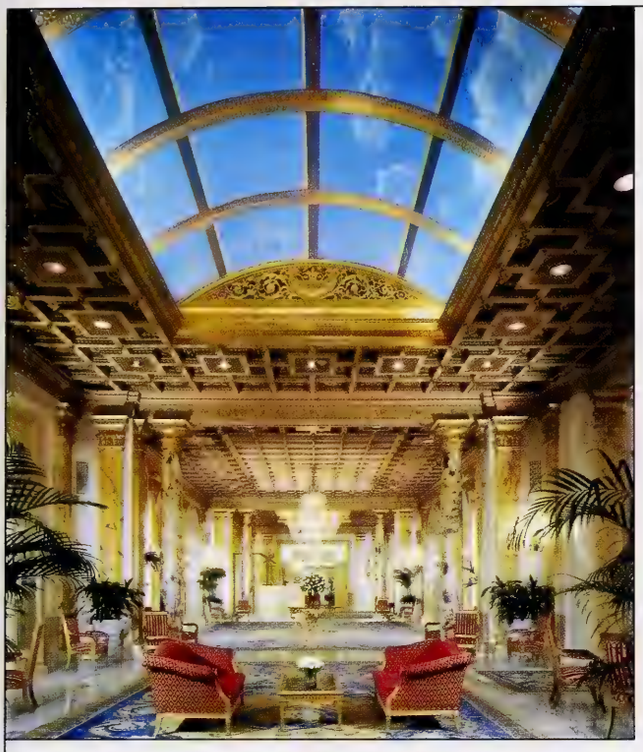
Fri. Jan. 7 at Jordan Hall / Sun. Jan. 9 at Sanders Theatre / 7:30 p.m.

Mozart	Piano Quartet in E-flat, K. 493
Schuller	Sonata Serenata for Clarinet and Piano Trio
Shostakovich	Piano Quintet in G minor, Op. 57

Featuring violinists Irina Muresanu and Ruggero Allifranchini

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

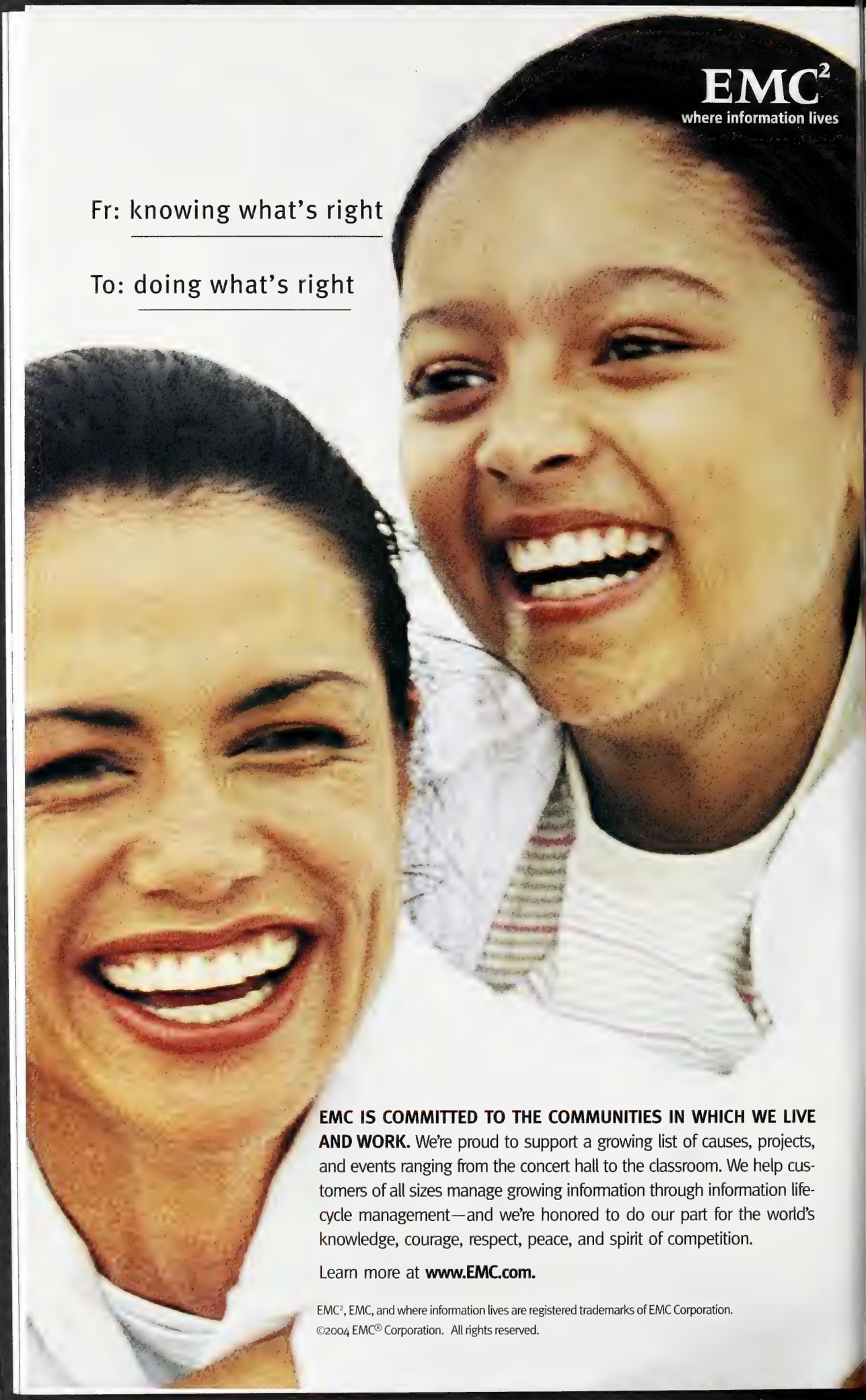
In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

was deemed unacceptably "formalist" and consequently banned. He was soon able to recoup his reputation with the 1954 Concerto for Orchestra, which remains his best-known work (and will be played by the BSO in April). While its incorporation of folk elements was more aligned with prevailing cultural guidelines, the Concerto's brilliant construction displays its composer's particular gifts for form and orchestration. It has also carved out a solid position in the sparsely populated repertoire of postwar concert staples.

Yet instead of stagnating into a comfortable artistic status quo, Lutosławski continued to challenge himself to develop in new and unpredictable directions. The cultural climate in Poland (relative to that in other Eastern Bloc countries) was becoming more amenable to "decadent" avant-garde influences from the West. But the earlier experience with attempts to control the path of his musical imagination may have fostered Lutosławski's decidedly independent take on the newly encountered techniques of serialism and the like. He worked aspects of these discoveries into the personal language that he was patiently evolving, while—not unlike Ligeti, who had emigrated to the West—maintaining a certain distance.

Lutosławski achieved another breakthrough with his style of atonality in the string-ensemble suite *Funeral Music* from 1958. Yet he felt little affinity with the cerebral systems of the serialists and later observed that 20th-century music flowed from two sources: the second Viennese School of Schoenberg *et al.* and the sensual awareness

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

BSO COLLEGE CARD

Purchase a BSO College Card for $25 and attend 14 concerts at no additional cost!

Experience the world-renowned BSO!

To purchase a BSO College Card, visit ***www.bso.org***, or call SymphonyCharge at **(617) 266-1200**.

Students must show a valid student ID and will receive one free ticket per College Card. Tickets must be picked up by 6pm on day of concert, and are available on a first-come, first-served basis.

Supported by UBS.



2004/2005 Season

Boston Philharmonic
Benjamin Zander, Conductor

October 14, 16, 17
Mahler: Adagio from Symphony No. 10
Das Lied von der Erde
Gigi Mitchell-Velasco, mezzo-soprano
Thomas Young, tenor

November 18, 20, 21
Ravel: *La Valse*
Gershwin: Concerto in F
Kevin Cole, piano
Stravinsky: *Petrushka*

February 10, 12, 13
Bruckner: Symphony No. 8

April 28, 30, May 1
Penderecki: *Threnody to the Victims of Hiroshima*
Bridge: *Oration, Concerto Elegiaco*
Alexander Baillie, cello
Prokofiev: Symphony No. 5

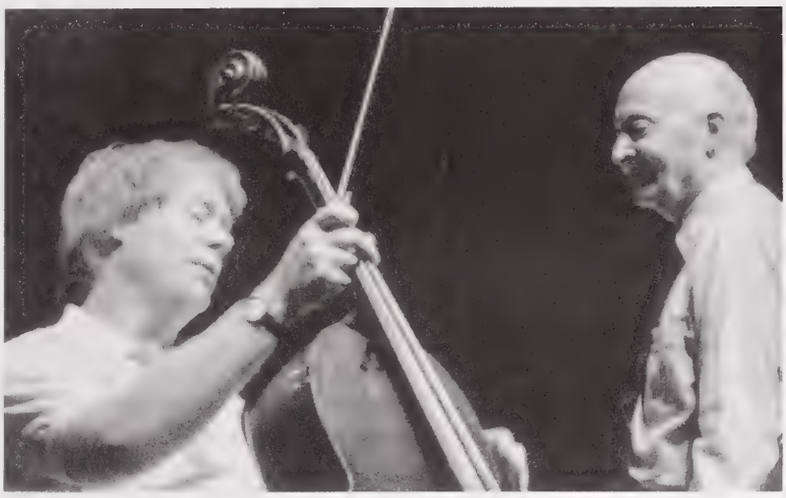
Benjamin Zander and the Boston Philharmonic

Subscribe and save up to 20%
For Tickets: Call 617.236.0999 or www.bostonphil.org

"...Zander's transcendent Philharmonic!" –*Boston Globe*

pioneered by Debussy. Lutosławski clearly identified himself with the latter.

An epiphany of another sort resulted from the composer's first encounter with the music of John Cage. He heard just an excerpt of the Cage Piano Concerto in 1960, but Lutosławski later said that "those few minutes were to change my life decisively." This encounter led Lutosławski to a compositional practice, pioneered in the 1961 work *Venetian Games*, which has become a stylistic signature: the use of "aleatory counterpoint."



Witold Lutosławski leading a 1989 rehearsal with cellist Lynn Harrell

A significant feature of the Cello Concerto, this technique involves little pockets of an otherwise precisely controlled score in which pitches and their sequence are predetermined but individual lines are to be played *ad libitum* within a specified timeframe. The result is an unpredictable vertical alignment (the "counterpoint") that differs with each performance, resulting in rhythmic variabilities that would be too complex to be notated.

Such a technique plays off the opposition between control and chaos, order and unpredictability. It is thus especially fitting for the overall concept of the Cello Concerto: Lutosławski describes the work as centering around a "relationship of conflict" which he saw as analogous in particular to the theater. But unlike the grand drama of heroic individuality and dialogue that pervades the romantic concerto genre of the past, Lutosławski is interested in a drama of alienation.

Like a number of other leading composers, Mstislav Rostropovich had inspired Lutosławski to fashion a concerto in which his imagination could have free rein thanks to the cellist's formidable technical assurance. At the same time, Rostropovich's own experiences with Soviet authorities tended to amplify a reading of the piece suggested in a lengthy description that the composer prepared, referring to "interventions" from the orchestra and "lamentation" from the cello. The result has been a temptation to hear the work as a reductive narrative about political oppression: the "individual" (solo cello) against the arbitrary power of the state (the orchestra).

But the "conflict" Lutosławski presents is to be experienced first and foremost as a purely musical phenomenon, following its own logic, rather than as a simplistic political allegory. The composer cautions that any kind of scenario he may have had in mind while composing is like a scaffold that should be removed when the music is completed; he denies that the work "has any literary or extra-musical significance."

The Cello Concerto consists of one uninterrupted span that can be subdivided into four parts. The first is an arresting soliloquy by the cello alone, beginning on an insistently repeated, monotonous D (to be played "indifferently"). Eventually this is interrupted by a sudden change of attitude (a plunge downward on a tremolo)—marking the first in a pattern of oppositions that figure throughout the concerto, on multiple levels. The cello replays this conflict—between the indifferent D and a playful, frivolous series of increasingly bravura forays into expression—for several minutes. At the end of this quasi-cadenza, trumpets blurt out the first of the "interruptions" (a role at first confined to the brass). The latter are examples of Lutosławski's aleatory counterpoint, sounding

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, "suggests that the size of a group...can make a big difference." As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their ponchos, or their polo shirts, or their big hoop earrings, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

violent, brief fanfares not subject to the conductor's baton. This introduction paves the way for the varieties of interaction/interruption that ensue in the rest of the concerto.

The cellist's insouciant pizzicato marks the first of four episodes that comprise the second section. Each traces variations on this paradigm: a relatively lighthearted, "scherzando" interweaving of the cello with the winds, strings, and percussion (these offer wonderful examples of Lutosławski's deft orchestration), followed by another brutal interruption from some configuration of the "aleatory" brass.

After the fourth episode, the cellist again briefly takes up its indifferent Ds, but soon segues into the moving, third, cantilena section, to be played "expressively and sadly." The cello intones a broad line inflected with grace notes, becoming "serious," as the composer puts it, from this point to the end of the work. A bit over halfway through this section occurs one of the concerto's most mysteriously beautiful passages: piano, harp, and celesta mix with the winds, while the harmonic texture then intensifies as the strings develop a cloudlike envelope for the soloist using neighboring quarter-tones. The cello and strings later join in a fiercely determined, neo-Bartókian *accelerando*: all hell breaks loose as the entire panoply of brass begins its "intervention."

Soon the entire orchestra gathers together in a jaggedly rhythmic flare-up heading into the concerto's final section. Here the relationship between soloist and orchestra seems significantly different: the cello now lacks "allies" as the conflict reaches its climactic point in a series of increasingly violent exchanges and nerve-shattering pauses. Lutosławski's coloristic orchestration is also here at its peak, playing extraordinary combinations of sound against the cellist's fevered, wide-ranging pleadings. A savage *cul de sac* seems to be reached when the cello falls silent and the full orchestra repeats the one-note rhythm of the opening, just before slamming into a monstrous nine-note chord with "*tutta forza*."

But it's not the end. There ensues a brief coda described by the composer as a kind of "epilogue" in which the cellist finds a voice again and renewed energy. Its final phrases ascend to a high A, which, like the soliloquy's monolithic D, is then repeated, but with a newfound expressive insistence.

—Thomas May

Thomas May is a senior editor at Amazon.com and writes about music and theater. His new book, *Decoding Wagner*, is forthcoming this fall from Amadeus Press.

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; from one hour
before each concert through intermission, and
for up to thirty minutes after each BSO concert.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

György Ligeti
Concerto for Cello and Orchestra (1966)



György Sándor Ligeti was born on May 28, 1923, in Dicsöszentmárton (now Tîrnăveni), a small town in Transylvania, Romania, and settled in Budapest after World War II. During the Hungarian uprising of 1956 against the Soviets, Ligeti narrowly escaped with his wife to Western Europe. For decades he has divided his time between Hamburg and Vienna. Ligeti composed the Cello Concerto in 1966 in response to a commission from then West Berlin radio station Sender Freies Berlin ("Radio Free Berlin"). He wrote the cello part for Siegfried Palm, a champion of contemporary music and the score's dedicatee. The first performance took place on April 19, 1967, with Palm as soloist and Henryk Czyz conducting the Radio-Sinfonie-Orchester Berlin. These are the first performances of Ligeti's Cello Concerto by the Boston Symphony Orchestra. In addition to the solo cello, the score calls for flute (doubling piccolo), oboe (doubling English horn), two clarinets (second doubling bass clarinet), bassoon, horn, trumpet, trombone, harp, and strings. Ligeti notes that the concerto may be played either with a chamber orchestra (one player per instrumental part) or a larger configuration. The duration of the piece is about 16 minutes.

During an age of strident ideology, György Ligeti emerged as possibly the most endearing of the postwar avant-gardists. Part of his appeal, no doubt, stems from the charisma of Ligeti's inventiveness. His flexibility has always been an antidote to oppressively ironclad dogmatism. Yet for all its polymorphic tendencies, Ligeti's music retains a unique force of personality, in contrast to the purposeless and all-embracing nihilism of so much postmodernism.

Ligeti is a nonconformist through and through, his genius and his humanity bound together by experiences that, as the composer notes, inoculated him with "an immunity to all ideologies." As a Hungarian Jew, Ligeti survived the Second World War only by a quirk of fate, while his father and older brother were murdered in the Holocaust. But with the end of the war soon came a new tyranny: the imposition of Stalinist totalitarianism, whose cultural policies affected Ligeti at the minutest level.

The intolerability of his situation came to a crisis with the 1956 uprising, when, with his wife Vera, Ligeti—again, narrowly—escaped to the West. After struggling in Hungary to learn against interdict what he could of musical developments, Ligeti suddenly found himself in the thick of the avant-garde scene. During this period, its Mecca was Darmstadt, where composers such as Karlheinz Stockhausen and Pierre Boulez held court, promulgating the latest advances in electronic music and serialism (evolved from the atonality of Schoenberg and his circle).

It's not hard to imagine the exhilarating rush of discovery that must have overtaken Ligeti, already long given to experimental musings he had to keep confined to "the bottom drawer." He was now free to explore the radically new music he had been fashioning for years in isolation. No longer was he forced to adhere to the rigid, faux-populist criteria required for any composer who wanted to be performed behind the Iron Curtain. Ligeti quickly gained recognition as an exciting new voice with his breakthrough orchestral pieces *Apparitions* and *Atmosphères*, which immobilize the basic elements of melody, harmony, and rhythm in pursuit of pure textures of sound. Yet it was already apparent that Ligeti's disarming brand of originality was impervious to the arrogant orthodoxy into which the high-minded serialist avant-garde was congealing.

NEW ENGLAND CONSERVATORY

It's about the music

First Monday at Jordan Hall
featuring violinist Donald Weilerstein, pianist Vivian Hornik Weilerstein, and NEC debut of cellist Natasha Brofsky
Mon December 6, 8pm, NEC's Jordan Hall

NEC Sinfonietta
featuring Prokofiev's *Romeo and Juliet*
Wed December 8, 8pm, NEC's Jordan Hall

New England Conservatory 2004-2005 Opera Season
presents Benjamin Britten's *The Turn of the Screw*
Fri-Sat December 11-12, 8pm Sun December 13, 3pm
Cutler Majestic Theatre (219 Tremont St., Boston)
Tickets: Cutler Box Office, ph: 800-233-3123, www.telecharge.com

NEC Concert Choir, Chamber Singers, and Women's Choir
featuring works by Hindemith, Poulenc, and Pinkham
Mon December 13, 8pm, NEC's Jordan Hall

For complete concert info and to sign up for our e-newsletter, visit **www.newenglandconservatory.edu**

Free concerts almost every night of the year. Located just one block from Symphony Hall at 290 Huntington Ave.

In fact, a rather obvious measure of the freshness of Ligeti's imagination is the characteristic quality of a not quite classifiable humor that surfaces intermittently, extending to healthy self-parody. Even when dealing with the dour Communist authorities, he had cheekily responded to a piece commissioned for an orchestra of postal workers with the "*Grande symphonie militaire*, op. 69" (appending the bogus opus number as a sexual joke). Ligeti's humor took a neo-Dadaist turn when he found himself in the avant-garde limelight in the early 1960s. A 1962 commission became the *Poème symphonique*—resulting in his most famous scandal, as the bewildered audience was greeted by the sound of 100 wound metronomes ticking down at varying speeds.



Estate of Ove Nordall

Ligeti with cellist Siegfried Palm at a rehearsal of the composer's Cello Concerto

The latter is signature Ligeti, precisely insofar as it transcends what could have remained a mere gimmick. The changing rates and densities of the metronomes introduce a complex moiré pattern that becomes a study in musical entropy. For this composer, the ridiculous is constantly amalgamated with the sublime into breathtakingly novel composites. Ligeti's faculty for imaginative exploration seems tireless. As he has noted in a kind of artistic credo, "After each completed composition I revise my position; I avoid stylistic clichés, and know no 'single right way.' I keep myself open to new influences, as I am excessively intellectually curious. All cultures, indeed the whole wide world is the material of Art."

The hostility toward the musical past once proclaimed by a number of leading peers (to the point even of announcing its total irrelevance) is alien to Ligeti, however profoundly his own music undermines the stable building blocks of that past. He was, after all, all too aware of how readily "socialist realism" could airbrush away certain works of his compatriot Bartók, for example, while allowing other politically acceptable ones. But Ligeti also eschews the holier-than-thou irony of postmodernist rummaging in the past. Thus, when he received a commission for an opera in the mid-1960s (which eventually resulted in *Le Grand Macabre*), Ligeti's original impulse was to produce an "anti-opera"—yet as the project evolved, he followed his instincts to come round to what became, as Ligeti jokingly describes it, an "anti-anti-opera."

In a similar sense, Ligeti composed his 1966 Cello Concerto at a time when the attitude among the musical avant-garde tended rather toward the necessity of an "anti-concerto"—a piece that would be, self-consciously and primarily, about the very obsolescence of the concerto idea. Ligeti can't be said to arrive here at the notion of an "anti-anti-concerto"; however, even as the work is to some extent involved in deconstructing expectations for what a concerto should be like, Ligeti's focus is also more generous. In his study of the composer, Richard Toop refers to the first movement as "probably the first piece of Ligeti's 'Western' period that strikes one as 'beautiful' in terms of conventional aesthetics." Ligeti himself sees the Cello Concerto, in the scope of his oeuvre as a whole, as a work of consolidation whose two movements "derive stylistically" from two contrasting but seminal developments he had been exploring in his musical language.

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Vibrant and Spectral Visions

Friday, December 10, 2004 8pm
NEC's Jordan Hall, Boston

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

Handel	Concerto Grosso in D major, op.6 no.5
Shostakovich	Concerto No.1 in C minor for piano, trumpet and strings **Max Levinson,** ***piano***
Schubert	Der Tod und das Mädchen, D.531 (Death and the Maiden) **Wendy Bryn Harmer,** ***soprano***
Schubert	Quartet in D minor, D.810, "Death and the Maiden", arr. for string orchestra by Gustav Mahler

Max Levinson:
"Eloquent conceptions, formidable technique"
– New York Times



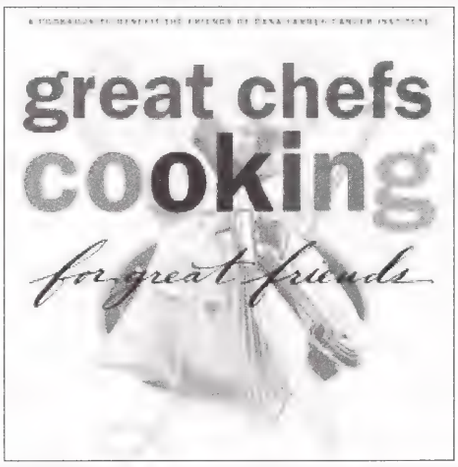
781-224-1117 www.newenglandstringensemble.org

This holiday, give the perfect gift that gives...

Ken Oringer (Clio), Chef/Editor

260 pages

Full color, lively design



All proceeds from cookbook sales benefit the Friends of Dana-Farber Cancer Institute and will go directly to patient services, educational activities, research fellow and treatment programs throughout the Institute.

DANA-FARBER
CANCER INSTITUTE

A benefit cookbook featuring more than 140 recipes from 74 of Boston's finest chefs & caterers

Cookbooks available at the Friends Corner Gift Shop in the main lobby of the Dana-Farber Cancer Institute, 44 Binney Street, Boston ($35), online at bookswithbows.com, or by calling toll-free 877-736-3266 ($40 including shipping/handling).

All mail orders are shipped USPS Media Mail in a beautiful, reuseseable gift box.

The first of these, which characterizes the opening movement, is perhaps the best-known aspect of the "Ligeti style," although it represents only one among many strands from this composer's variegated sound world. It is what Paul Griffiths terms "the style of slow change and long duration." This is the approach Ligeti had pioneered above all in the 1961 *Atmosphères*: painstakingly refined, static bands of sonority that project a kind of "continuous stream." These become the actual musical substance, rather than its mere color, negating the traditional sense of harmony and pulse (the barlines are meant, Ligeti notes, "simply for synchronization").

Indeed, the most immediately striking feature of the written score is the minute precision of its written instructions. Ligeti details exact shadings of vibrato, bowings, and the like, along with dynamics such as the emergence from and return to near silence that frames the movement: *pppppppp* for the solo cellist's sustained E (above middle C) at the very opening and "dying [as if] choked to death" for the final dizzy, stratospheric G-sharp it clings to six octaves above a ghostly drone in the bass, like a frayed thread.

The effect of the whole is to slow "normal" time and to expand space, a rejection of the neurotic tachycardia of much generic "modern music." (As Toop points out, Ligeti's pointed lack of percussion also flies in the face of the percussion-heavy toolkit favored by many of his peers.) As the lone cello is sheathed in clusters from other instruments, the sense of continuity expands, interrupted only by a few changes in density: a sudden unison B-flat in the strings (about halfway through) and (right before the tortured waning notes of the cello at the end) a shrill tutti crescendo cut off by a violent chord in the harp.

In dramatic contrast is the twittering abruptness of the subsequent movement. Ligeti has likened this part of the concerto to an instrumental version of *Aventures*, his radical theater piece for singers and instrumentalists to nonsense texts (itself an acoustic continuation of directions he had pursued during his brief electronic phase). In fragmented, highly episodic fashion it skitters from mood to mood: from "old-fashioned" intervals in the first minute that hint of remembered emotion to a Stravinskian collage of head-spinning chromaticisms and the mock-mechanical tickings Ligeti had explored in his metronome piece. Ligeti notes that "the episodes, 'glued' to one another, build a sequence charged with tension."

Yet however antipodal and frenzied, the second movement mirrors the first with its final "whisper cadenza," which instructs the soloist to "play with the pads of the fingers too," *prestissimo* but scarcely audible. As the cellist recedes into the empty silence from which the piece emerged, we sense how effectively Ligeti has reframed the concerto format. In place of the usual pattern of confrontation between "protagonist" and orchestra, the dramatic subtext becomes one of presence and absence, an exploration of music at the edge of an abyss of silence. "One dimension of my music," Ligeti has observed, "bears the imprint of a long time spent in the shadow of death."

—Thomas May

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.



Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

Antonín Dvořák
Symphony No. 7 in D minor, Opus 70



Antonín Leopold Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He began to sketch this symphony on December 13, 1884, and completed the score on March 17, 1885. Dvořák himself conducted the premiere on April 22, 1885, at Saint James's Hall, London, at a concert of the Royal Philharmonic Society. The score as we now know it incorporates a few revisions made in June 1885. Theodore Thomas and the New York Philharmonic gave the first American performance on January 8, 1886. Wilhelm Gericke gave the first Boston Symphony performances in October 1886, since which time the orchestra has also played it under Arthur Nikisch, Emil Paur, Pierre Monteux—then, after a gap of forty years from 1923 to 1963—Erich Leinsdorf, Colin Davis, Stanislaw Skrowaczewski, Donald Johanos, Joseph Silverstein, Jeffrey Tate, André Previn, Bernard Haitink, Franz Welser-Möst, Seiji Ozawa, Ilan Volkov, James Conlon (the most recent Tanglewood performance, on August 16, 2002), and Iván Fischer (the most recent subscription performances, in April 2003). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

When Volume II of Donald Francis Tovey's *Essays in Musical Analysis* appeared in 1935, many of his readers must have been startled to come across this sentence: "I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples of this art-form since Beethoven."* For one thing, hardly any of Tovey's readers are likely ever to have heard the D minor symphony. Performances of any of Dvořák's symphonies other than the *New World* were extremely rare, at least outside Czechoslovakia. Václav Talich's wonderful recording of No. 7 with the Czech Philharmonic came out in 1938, but record buyers in those days were also relatively few and had smaller collections, to say nothing of the fact that during the Second World War, with the ingredients of shellac needed for a more urgent cause, there was a huge and frustrating discrepancy between what manufacturers listed in their catalogues and what one could actually find in stores. In sum, for most people the "other" Dvořák symphonies were a discovery of the years after the war.

If a reader half a century ago found Tovey's assessment of the D minor symphony surprising, that was also because neither professional musicians nor listeners—again, outside Czechoslovakia—were inclined to take Dvořák terribly seriously. He was the composer of the Symphony *From the New World*, the *Carnival* Overture, and the Slavonic Dances—a composer for popular concerts, a genre- and landscape-artist, friendly, colorful, but not a plausible person to have written one of the "greatest and purest" symphonies since Beethoven and hardly to be mentioned in the same breath as so secure a tenant in the pantheon as Johannes Brahms. The first to disagree with that judgment would have been the redoubtable Dr. Brahms himself, he who had used his prestige to set his younger colleague up with an important publisher, who helped him to get a series of government grants, and was ever available to him with kindness and advice.

*Actually what Tovey wrote was "Second Symphony." Only five of Dvořák's nine symphonies were published during the composer's lifetime, and only after 1955, as the complete critical edition of his works began to come out of Prague, did people adopt the present numbering that takes all nine symphonies into account and places them in their correct chronological order. The old numbering reflects the order of publication.

Dvořák's problematic estate fifty, sixty, seventy years ago was a drastic change from the enormous esteem in which he was held from the 1880s on. His fame at home had begun with the performance in 1873 of a patriotic cantata called *The Heirs of the White Mountain*.* In 1878, at the urging of Brahms, the Berlin firm of Simrock added Dvořák to its list. Simrock began by issuing the Moravian Duets (for soprano and mezzo-soprano) that had so impressed Brahms in the first place, following this with the first set of Slavonic Dances for piano four-hands. The success of the latter work was enough in itself to make an international reputation for Dvořák. The first performance of the *Stabat Mater* in Prague in 1880 made an immense impression; meanwhile, the Joachim Quartet took on his chamber music, and his work was also coming to be known in America, especially in New York as well as in Cincinnati and Saint Louis, with their big settlements of music-loving Germans.

The success of the *Stabat Mater* was nothing less than sensational when Joseph Barnby introduced it in London in 1883, and in that peculiarly English world of choir

*It was the defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 that led to the absorption of Bohemia into the Hapsburg Empire, a condition that obtained until October 28, 1918.

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

Uni

the sashimi bar at clio
at the eliot hotel

before symphony...or after

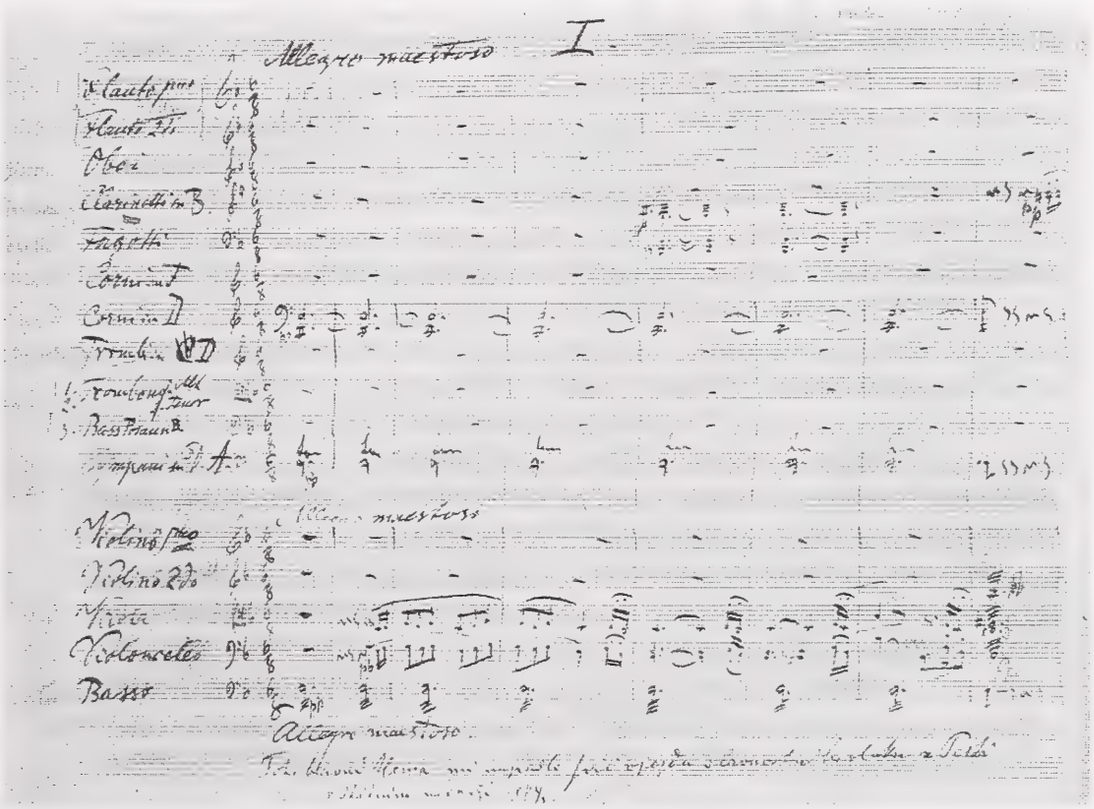
617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

festivals Dvořák became beloved and revered like no composer since Mendelssohn. The Royal Philharmonic Society invited him to conduct concerts in London in 1884. It was in response to the success of the Symphony No. 6 in D major, then known as "No. 1," that he was immediately invited to write a new symphony for performance the following year. That would be the present work.

The invitation set him afire with ambition. "Just now," he wrote to his friend Judge Antonín Rus on December 22, 1884, "a new symphony (for London) occupies me, and wherever I go I think of nothing but my work, which must be capable of stirring the world, and God grant me that it will!" He had been excited by Brahms's newest symphony, the Third, which he had gone to Berlin to hear in January 1884 and which gave him a new standard to shoot for. Moreover, as a letter to Simrock in February 1885 tells us, he was spurred by Brahms's verbal exhortations as well as by his direct musical example. "I have been engaged on a new symphony for a long, long time; after all it must be something really worthwhile, for I don't want Brahms's words to me, 'I imagine your symphony quite different from this one [No. 6 in D],' to remain unfulfilled."

A scan of the Brahms correspondence has failed to uncover any comment on the Seventh Symphony, but it is impossible to believe that Brahms was disappointed. The new work could hardly have been more different from its sunshine-and-blue-skies predecessor. For in the early 1880s, Dvořák was at a point of crisis. His mother, to whom he was close, had died in December 1882, and he was in distress over the steady deterioration of the mental health of Bedřich Smetana, the founding father of modern Czech music. (Smetana was released by death in May 1884.) Not least, Dvořák was perplexed about his own life. Being swept along on waves of success also meant being under growing pressure, internal and external, to consolidate his position and turn from a provincial composer into an international one. But "international" really meant Austro-German,



First page of the autograph score of the Dvořák Seventh Symphony; at the bottom Dvořák has written: "This main theme occurred to me when the festival train from Pest arrived at the State Station in 1884."



Caring FOR LIFE

Life Care Center
of Attleboro
508-222-4182

Life Care Center
of Auburn
508-832-4800

Cherry Hill Manor
Nursing and
Rehabilitation
Center
401-231-3102

Evergreen House
Health Center
401-438-3250

Life Care Center
of Merrimack Valley
978-667-2166

Life Care Center
of Nashoba Valley
978-486-3512

Life Care Center
of the North Shore
781-592-9667

Life Care Center
of Plymouth
508-747-9800

Life Care Center
of Raynham
508-821-5700

Life Care Center
of the South Shore
781-545-1370

Life Care Center
of Stoneham
781-662-2545

Life Care
Center
of Acton
978-263-9101

The Oaks
Nursing Center
508-998-7807

Life Care Center
of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center
of Wilbraham
413-596-3111

Life Care at Home,
Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

and the idea was for him to move to Vienna, to write operas on German texts, and to quit pestering Simrock about having his first name appear as "Ant.," if not actually "Antonín," rather than the German "Anton." It was hard for him to say "no" to the well-intended advice of people like Brahms and the critic Eduard Hanslick; on the other hand, to deny his own ethnic and linguistic heritage was impossible for someone who identified himself so closely as did Dvořák with the rising tide of Bohemian nationalism. It added up to a troubled time for him. It was during this period and in this mood that he wrote his two masterpieces in tragedy, the F minor trio, Opus 65, and the D minor symphony.

Dvořák makes his way into the music with a theme as dark and under cover as it is determined. And before the violas and cellos even articulate that idea, a low D pedal (horns, drums, and basses) has already done its work in defining the atmosphere. Dvořák's biographer John Clapham has published a fascinating account of the sketches of the D minor symphony in which he points out that it took Dvořák several attempts before he arrived at the details that contribute so powerfully to the oppressive atmosphere, sharpening the rhythm of the upbeats, for example, and adding the shuddering halt on the diminished-seventh chord in the theme's sixth measure.

The clarinets continue the thought plaintively. The harmony is as unyielding as in the first phrase, but the tough tonic pedal has given way to the question mark of the ever-ambiguous diminished seventh. Characteristically, Dvořák includes a wealth of thematic ideas. Quickly he builds to a climax, withdraws for a moment into a pastoral conversation of horn and oboe, then works up to an even more intense crisis (always with the new, sharper version of the upbeat as motor) before settling into a new key, B-flat major, and delighting us with a wonderfully spacious melody. It is one from the house of Brahms: specifically, it reminds us of the cello solo in the Piano Concerto No. 2, first performed in 1881 and published in 1882, and of the song "Immer leiser wird mein Schlummer," yet to come.

This is expanded magnificently until the rich exposition comes to a close poised on the dominant of D minor, just as though there were going to be a formal repeat. Instead, the music plunges—*pianissimo* but with great intensity—into the development. This moves swiftly and masterfully, covering much territory. The recapitulation is tautly condensed—it even begins in mid-paragraph—and only in the dying-away coda does the music draw more leisurely breaths. D minor is a key that has a special sound, partly because all the string instruments have open strings tuned to D and A. It also has a special set of sonorous and expressive associations, defined by a whole series of works

Life is short. Play.....
Restored Steinways Available
A Tradition of Excellence
Since 1950
Acme PIANO CRAFTSMEN
Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com


When you choose Derby and Company you work with Mark, Jon and Burt Derby.

When you choose us, we listen to you and we work with you to design an investment program that meets your unique needs.

And because it's our company, we value the relationships we build with the individuals and families who trust us to preserve, manage and grow their wealth.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

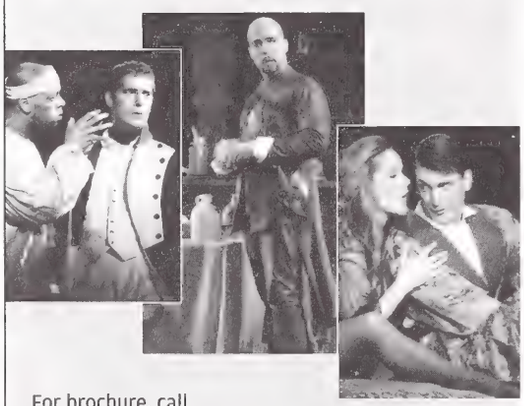
7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

including Mozart's D minor piano concerto and *Don Giovanni*, Beethoven's and Bruckner's Ninth symphonies, and Brahms's Piano Concerto No. 1 and *Tragic* Overture. This first movement is very much and very consciously part of this D minor tradition.

The Adagio is, with those in his F minor trio and G major string quartet, Opus 106, one of Dvořák's most searching. Here, too, there is astonishing richness and variety of material, presented lucidly, with a profoundly original sense of order, and gloriously scored. The most personal paragraph is one in which a reiterated phrase with a melancholy falling seventh in *pianissimo* strings is punctuated by pairs of soft chords for woodwinds and pizzicato strings. This I take to be an obeisance to a similar moment in the Brahms Third Symphony, a piece that, as mentioned earlier, was a significant inspiration to Dvořák.

The scherzo moves in flavorful cross-rhythms, the swinging theme in violins and violas falling into three broad beats per measure, while the cello-and-bassoon tune is in two. It is all force and energy, after which the Trio brings contrast in every aspect, by being in a major key, by its gentleness, and by the skillful and evocative blurring of outlines and textures. The Trios in Dvořák's scherzos are usually picturesque in a folksy sort of way; this one is out of the ordinary not merely for its cunningly clouded sound but also in being so richly developed and extended. In most ways this scherzo is a moment of relaxation after the densely composed, attention-demanding two movements that precede it, but the coda reminds us that the context is one of tragedy.

The finale also presents a wealth of themes, from the first impassioned gesture, through the dark that follows immediately, to the confidently striding A major tune for the cellos. The development is ample and rises to a tempestuous climax. The taut recapitulation leads to a solemn peroration in D major, the remarkable harmonies at the end suggesting that Dvořák was invoking the close of Schubert's great F minor Fantasy for piano four-hands.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



There's an art to a successful ride.

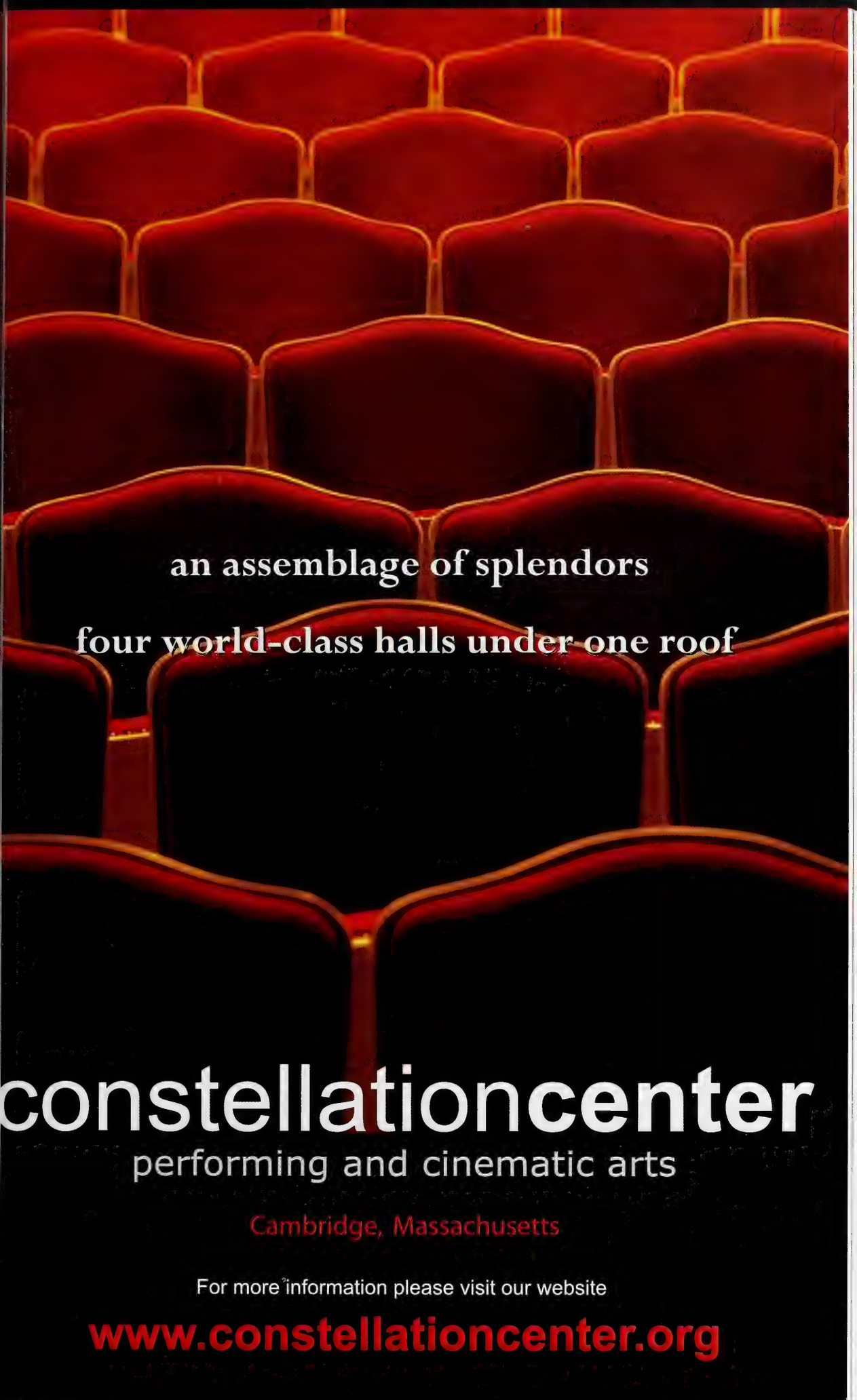
At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.


Photo and © Timothy Hursley








P|E|M
Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

More . . .

The most recent and most comprehensive English-language biography of Ligeti is Richard Steinetz's *György Ligeti–Music of the Imagination* (Northeastern University Press, 2003). Also worth seeking is *György Ligeti*, Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback, 1999). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the new (2001) edition of The New Grove Dictionary of Music and Musicians. The article for the earlier (1980) edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989). Michael Steinberg's program note on the Cello Concerto is in his *The Concerto–A Listener's Guide* (Oxford University Press paperback). Ligeti's publisher, Universal Edition, maintains a useful Ligeti website: www.gyoergyligeti.de.

Cellist Siegfried Palm, who premiered Ligeti's Cello Concerto and to whom the score is dedicated, recorded the work in the 1960s with Michael Gielen and the Hessian Radio Symphony Orchestra Frankfurt (Wergo, with *Lontano*, *San Francisco Polyphony*, and the Double Concerto). There are also two excellent and much more recent accounts: Jean-Guihen Queyras's with Pierre Boulez conducting the Ensemble InterContemporain (Deutsche Grammophon, with the concertos for violin and for piano), and a second recording by Siegfried Palm, with Reinbert de Leeuw and the ASKO Ensemble (Teldec, with *Clocks and Clouds*, the Violin Concerto, and *Síppal, dobbal, nádihegedüvel*). The latter disc is Volume III of Teldec's "Ligeti Project," an endeavor to record all of Ligeti's works with the composer's personal guidance. The series began on the Sony Classical label, which released seven volumes, including the opera *Le Grand Macabre*. Teldec has continued with five more discs. The series as a whole is the most obvious place to start when considering the Ligeti discography; it comprises nearly all of the composer's work, excepting most of the very early pieces.

The Lutosławski bibliography in English includes Charles Bodman Rae's *The Music of Lutosławski*, originally published in 1994 (Faber and Faber) and revised and expanded in 1999 (Omnibus Press paperback). Rae also wrote the essay on Lutosławski for the New Grove II. Bernard Jacobson's *A Polish Renaissance*, in the well-illustrated "20th-Century Composers" series (Phaidon paperback), gives more-or-less equal time to Lutosławski and his somewhat younger compatriots Panufnik, Penderecki, and Górecki. *Lutosławski Studies*, edited by Zbigniew Skowron, contains essays on several aspects of the composer's work, from specific pieces to general trends, by such experts as Charles Bodman Rae, Steven Stucky, and others (Oxford University Press). While somewhat expensive, this important collection might be found in a good music library. Also of interest, though out of print, is Tadeusz Kaczyński's *Conversations with Witold Lutosławski*. Michael Steinberg's program note on the Cello Concerto is in his *The Concerto–A Listener's Guide* (Oxford University Press paperback). Lutosławski's music is published primarily by Chester Music, Ltd.; one can find good information on the composer, including a brief biography, thorough list of works, and discography, on their website (www.chestermusic.com).

The crucial historic recording of Lutosławski's Cello Concerto is that by its dedicatee, Mstislav Rostropovich, with the composer conducting the Orchestre de Paris (EMI "Great Recordings of the Century," with Rostropovich's recording of Dutilleux's *Tout un monde lointain*...). Lutosławski led later recorded performances with cellist Heinrich

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

Schiff and the Bavarian Radio Symphony Orchestra (Philips "The Essential Lutosławski") and with Roman Jablonski and the Polish National Radio Symphony Orchestra (EMI). Both are in budget-priced two-disc collections. Another inexpensive recording of the concerto is with soloist Andrzej Bauer and the Polish National Radio Symphony Orchestra Katowice, conducted by Antoni Wit, in Volume 4 of the Naxos series "Lutosławski Orchestral Works." Dutch cellist Pieter Wispelwey recorded the piece with the Netherlands Radio Philharmonic Orchestra, Jac Van Steen conducting (Channel Classics, with the Elgar Concerto). Thorleif Thedeen's recording is with the Swedish Radio Symphony Orchestra led by Leif Segerstam (BIS, with Penderecki's Cello Concerto No. 2).

—Robert Kirzinger

The first full-scale biographical study of Schumann in English was the late Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio also provided the Schumann entry for the recently revised (2001) New Grove Dictionary of Music and Musicians. Daverio's last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a fairly recent addition (2001) to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Frank Cooper on "The Operatic and Dramatic Music," including *Manfred* (Barrie and Jenkins). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

James Levine recorded the *Manfred* Overture in 1991 with the Berlin Philharmonic (Deutsche Grammophon). The two most famous recordings of the overture are George Szell's with the Cleveland Orchestra (Sony "Masterworks Heritage," in a two-disc set with the four Schumann symphonies) and Wilhelm Furtwängler's with the Berlin Philharmonic (Deutsche Grammophon). Szell's is sleek and taut, Furtwängler's broad and weighty, but each is equally powerful and cathartic. Other noteworthy recordings of the overture include Rafael Kubelik's with the Bavarian Radio Symphony Orchestra (at one point on an inexpensive Sony "Essential Classics" disc with Schumann's *Rhenish* and Fourth symphonies), and Christian Thielemann's much more recent one with the Phil-





2004/05
24TH SEASON

Boston Artists Ensemble

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

Call 617.964.6553

For Season schedule, venues, directions and to download an order form:

www.BostonArtistsEnsemble.org

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

Give the gift of an exciting musical experience!

Gift Certificates are available in any amount and may be used toward the purchase of tickets to any BSO or Boston Pops performance at Symphony Hall or Tanglewood. Gift Certificates may also be used at the Symphony Shop to purchase merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, or the Symphony Hall Box Office, 301 Massachusetts Avenue, Boston, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

harmonia Orchestra (Deutsche Grammophon, with the Symphony No. 2 and *Konzertstück* for four horns). Charles Munch recorded the *Manfred* Overture with the Boston Symphony Orchestra in 1959 (RCA). There is a catalogue listing for what looks to be a complete recording of Schumann's complete incidental music to *Manfred* led by Neeme Järvi (Chandos). Thomas Beecham's recording from the mid-1950s of the complete *Manfred* music with the Royal Philharmonic and BBC Chorus has long been prized by collectors (issued on CD in "The Beecham Collection," but hard to find in the United States).

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony–A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback). Donald Francis Tovey's note on the Seventh Symphony (known to him as Dvořák's "Symphony No. 2") is in his *Essays in Musical Analysis* (Oxford paperback).

James Levine recorded Dvořák's Symphony No. 7 in 1984 with the Chicago Symphony Orchestra (RCA). Other noteworthy recordings include Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon) or Vienna Philharmonic (London/Decca "Legends"), Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) or more recently with the London Symphony Orchestra (LSO Live), István Kertesz's with the London Symphony Orchestra (London), George Szell's with the Cleveland Orchestra (Sony "Masterworks Heritage"), Václav Neumann's with the Czech Philharmonic (Supraphon), Nikolaus Harnoncourt's with the Concertgebouw Orchestra (Teldec), and Christoph von Dohnányi's with the Cleveland Orchestra (London/Decca).

—Marc Mandel

Joy Kant Fine Art

a contemporary gallery in a traditional setting

is pleased to announce the representation of

MIKI LEE

New York artist featured in *Art in America*

Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

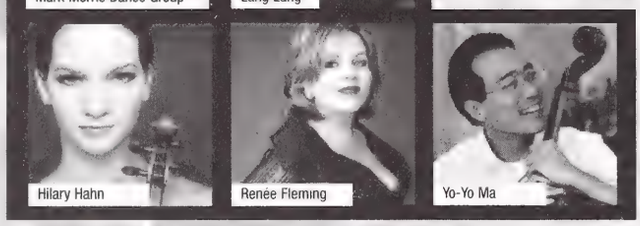
CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

Bank of America

Celebrity Series

Engaging • Entertaining • Enriching





2004-2005 season

More than 48 of the world's finest artists in classical music, dance, jazz, cabaret, and family entertainment.

Symphony Orchestras

Orchestre National de France
Kurt Masur conductor
Jean-Yves Thibaudet piano
Dresden Staatskapelle
Myung Whun Chung conductor
Emanuel Ax piano

Chamber Orchestras

Orpheus Chamber Orchestra
Jonathan Biss piano
****Akademie für Alte Musik Berlin**
**Co-presented with the Boston Early Music Festival

Instrumentalists

Hilary Hahn violin
Paquito D'Rivera clarinet and the **Assads** guitar duo
Los Angeles Guitar Quartet with **Colin Currie** percussion
Yo-Yo Ma cello and the **Silk Road Ensemble**
Itzhak Perlman violin

Pianists

Dubravka Tomsic
Maurizio Pollini
Krystian Zimerman
Lang Lang

Dance Series*

Bolshoi Ballet and Orchestra *Raymonda* and *Don Quixote*
Bill T. Jones/Arnie Zane Dance Company "The Phantom Project"
Seán Curran Company
Mark Morris Dance Group
Alvin Ailey American Dance Theater
Paul Taylor Dance Company
*co-presented with The Wang Center for the Performing Arts

Cabaret and Jazz

Lincoln Center Jazz Orchestra with **Wynton Marsalis** and special guest **Dianne Reeves**
Preservation Hall Jazz Band "Creole Christmas"
Peter Cincotti
Bernadette Peters in Concert

Entertainment

David Sedaris
Vienna Choir Boys
Soweto Gospel Choir
The Chieftains
National Acrobats of Taiwan, R.O.C.

Chamber Music

The Kalichstein-Laredo-Robinson Trio
Tokyo String Quartet
Emerson String Quartet (Special two-part, complete Mendelssohn cycle!)
Beaux Arts Trio

Vocalists

Ben Heppner tenor
David Daniels countertenor
Renée Fleming soprano
Barbara Quintiliani soprano
Chanticleer

What Makes It Great?

Robert Kapilow with the **Handel and Haydn Society**
Robert Kapilow with the **Shanghai Quartet**

Boston Marquee

The Boston Camerata Kurt Weill and Paul Green's *Johnny Johnson*
Joel Cohen music director
New England String Ensemble
Susan Davenny Wyner conductor
Max Levinson piano
Wendy Bryn Harmer soprano
The Boston Conservatory Dance Theater
Sergey Schepkin piano

Family Musik

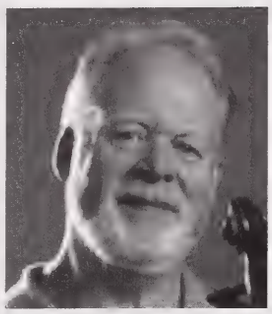
Saint-Saëns' *Carnival of the Animals* and **Robert Kapilow's *And Furthermore, They Bite!***
Fairy Tales Inside/Out
The Four Seasons

To purchase individual tickets to any Dance Series events, please contact **Telecharge.com 800-447-7400**.

Call CelebrityCharge **617-482-6661 Mon - Fri, 10am - 4pm**
Buy online anytime **www.celebrityseries.org**

Major support for the 2004-2005 Celebrity Series season is provided by Bank of America. **Bank of America**

Lynn Harrell



As soloist, chamber musician, recitalist, conductor, and teacher, Lynn Harrell appears throughout the Americas, Europe, and Asia. He performs regularly with the major orchestras, including those of Boston, Chicago, Los Angeles, New York, Philadelphia, Dallas, London, Munich, Berlin, and Israel. He has toured extensively to Australia and New Zealand as well as the Far East. In summer 1999 he was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. He collaborates regularly with such noted conductors as James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, and Sir Neville Marriner. In recent seasons, he has worked with violinist Anne-Sophie Mutter and pianist André Previn; in January 2004 the trio appeared with the New York Philharmonic and Kurt Masur performing Beethoven's Triple Concerto. For nearly fifty years, Lynn Harrell has spent his summers performing and teaching at the Aspen Music Festival, where in 1999 he presented a recital program called "Songs My Father Taught Me," a tribute to his father, the American baritone Mack Harrell, one of the earliest members of the Aspen family. He is also a regular participant at the Verbier Festival in Switzerland. In 1994 Mr. Harrell appeared at the Vatican with the Royal Philharmonic in a concert dedicated to the memory of the victims of the Holocaust. Highlights from Lynn Harrell's extensive discography of more than thirty recordings include the complete Bach cello suites, the first recording of Victor Herbert's Cello Concerto No. 1, with the Academy of St. Martin in the Fields and Neville Marriner, Walton's Cello Concerto with Rattle and the City of Birmingham Symphony Orchestra, and Donald Erb's Concerto with Slatkin and the Saint Louis Symphony. Together with Itzhak Perlman and Vladimir Ashkenazy, he was awarded two Grammy Awards—in 1981 for the Tchaikovsky Piano Trio and in 1987 for the complete Beethoven piano trios. Recent recordings include the Schubert trios for piano, violin, and cello with Ashkenazy and Pinchas Zukerman, "Duos for Violin & Cello" with Kennedy, and Tchaikovsky's Variations on a Rococo Theme with the Royal Liverpool Philharmonic, Gerard Schwarz conducting. As an educator, Lynn Harrell has held the International Chair for Cello Studies at the Royal Academy in London, and from 1993 to 1995 was head of the Academy. He was artistic director of the orchestra, chamber music, and conductor training program at the Los Angeles Philharmonic Institute. He has given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. Since autumn 2002 he has taught cello at Rice University's Shepherd School of Music. Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas, and attended the Juilliard School and the Curtis Institute. He is the recipient of numerous awards, including the first Avery Fisher Award. He plays a 1720 Montagnana and lives in Houston, Texas. Mr. Harrell made his Boston Symphony Orchestra debut in November 1978 and has continued to appear with the orchestra both in Boston and at Tanglewood. His most recent appearances were in January 2003, in subscription performances of Elgar's Cello Concerto under the direction of Sir Neville Marriner.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2003, and August 31, 2004.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

Anonymous (5)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
The Anthony Advocate Foundation
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Atlantic Philanthropies
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Citizens Bank Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. and George A. Davis Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Killam Canadian Trust

Foundation Grantors *(continued)*

Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust
June Rockwell Levy Foundation, Inc.
The Herman Lissner Foundation
The Lowell Institute
James A. Macdonald Foundation
MetLife Foundation
Middlecott Foundation
Max and Sophie Mydans Foundation
New Balance Foundation
Oak Foundation USA
Oxford Fund, Inc.
Thomas A. Pappas Charitable Foundation
Parnassas Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
The Nathaniel and Elizabeth P. Stevens Foundation
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Foundation
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II

Education and Community Programs

The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.
- Programs in the schools and communities of Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Revere, Worcester, and Wachusset, and in the Berkshires, that help reinforce and improve arts education.

A decade ago, state and federal education reform legislation created a role for arts institutions in strengthening public education. As a leader in the performing arts, the BSO recognizes and accepts this responsibility to make its resources available to help support arts learning. The BSO continues to develop and adapt its programs to help ensure the continued role of the arts in public education. This effort has become more critical as preparation of students for the MCAS standardized achievement test diverts resources and classroom time from arts education and deep cuts to the state's education budget have decimated arts programs in a number of schools.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, during the past year.

For more information, contact Robert Meya, Acting Director of Major and Planned Giving, at (617) 638-9252.

Anonymous (3)
The Abbey Group
Associated Grantmakers of Massachusetts
L. G. Balfour Foundation
Mr. and Mrs. Lee N. Blatt
Blue Cross Blue Shield of Massachusetts
Brookline Youth Concerts Fund
Mrs. Marion Dubbs
Ms. Michele C. Brown
Cambridge Community Foundation
Alfred E. Chase Charity Fund
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
Mr. Eric D. Collins
Irene E. and George A. Davis Foundation
Raymond J. Dulye Foundation
Ernst & Young LLP
Mr. and Mrs. Daniel Freed
Gadsby Hannah LLP
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Mr. Gerald R. Jordan, Jr.
Stephen B. Kay and Lisbeth Tarlow
Kingsbury Road Charitable Foundation
Roger and Myrna Landay
The Lowell Institute
LPL Financial Services
The Edward MacCrone Charitable Trust
MetLife Foundation
The Millipore Foundation
National Endowment for the Arts
New Balance Athletic Shoe, Inc.
New Balance Foundation
Thomas A. Pappas Charitable Foundation
The Paul & Edith Babson Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Renee Rapaporte
Dr. Carol Reich and Mr. Joseph Reich
Rodman Ford Lincoln Mercury
The William E. and Bertha E. Schrafft Charitable Trust
State Street Foundation
George A. Russell, Jr.
The Nathaniel and Elizabeth P. Stevens Foundation
United States Department of Education
W.P. Stewart & Co. Foundation, Inc.
WHDH-TV, 7NEWS
The Cornelius A. and Muriel P. Wood Charity Fund
Yawkey Foundation II

NEXT PROGRAM. . .

Thursday, December 2, at 10:30 a.m.
(Open Rehearsal)
Thursday, December 2, at 8
Friday, December 3, at 8
Saturday, December 4, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director
of Program Publications

JAMES LEVINE conducting

BERLIOZ *Roméo et Juliette*, Dramatic Symphony for soloists, chorus, and orchestra, Opus 17

I. Introduction (Combats – Tumult – Intervention of the Prince) and Prologue (Chorus – Strophes – Recitative and Scherzetto)
II. Romeo alone – Melancholy – Distant noise of concert and ball – Grand festivity at the Capulets
III. Calm night – The Capulets' garden, silent and deserted – The young Capulets, leaving the festivity, pass by singing recollections of the ball – Love scene
IV. Queen Mab, or the Fairy of Dreams (Scherzo)

INTERMISSION

V. Juliet's funeral procession
VI. Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirious joy – Final agonies and death of the two lovers
VII. Finale: Hasty arrival at the cemetery – Brawl of the Capulets and Montagues – Recitative and Aria of Friar Laurence – Oath of reconciliation

LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

James Levine and the BSO are joined by several of Maestro Levine's frequent vocal collaborators and the Tanglewood Festival Chorus for Berlioz's "dramatic symphony," one of the great treatments of Shakespeare in music. Of this work the composer wrote, "it is neither a concert opera nor a cantata, but a symphony with choruses," reflecting the fact that, despite the presence of voices, Berlioz intended the orchestral music—including movements inspired by the grand ball at the home of the Capulets, where the lovers meet; by Romeo and Juliet's balcony scene, and by Mercutio's "Queen Mab" speech—to carry the expressive weight of the drama. One of his most ambitious pieces, *Roméo et Juliette* was completed in 1839 after years of thought, and became one of Berlioz's greatest successes with the public.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, December 2, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—December 2, 8-9:55
Friday Evening—December 3, 8-9:55
Saturday 'A'—December 4, 8-9:55

JAMES LEVINE, conductor
LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Roméo et Juliette*

Thursday 'B'—December 9, 8-10:25
Friday 'A'—December 10, 1:30-3:55
Saturday 'A'—December 11, 8-10:25

JAMES LEVINE conducting

SCHOENBERG	*Verklärte Nacht*
MESSIAEN	*Et exspecto resurrectionem mortuorum*
STRAVINSKY	*Symphonies of Wind Instruments*
BARTÓK	Music for Strings, Percussion, and Celesta

Thursday, January 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—January 6, 8-10:05
Friday Evening—January 7, 8-10:05
Saturday 'A'—January 8, 8-10:05
Tuesday 'C'—January 11, 8-10:05

HANS GRAF, conductor
SIR JAMES GALWAY, flute

HINDEMITH	*Konzertmusik* for strings and brass
MOZART	Flute Concerto No. 2 in D, K.314(285d)
BOLCOM	*Lyric Concerto*, for flute and orchestra
HINDEMITH	Symphony, *Mathis der Maler*

Sunday, January 9, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

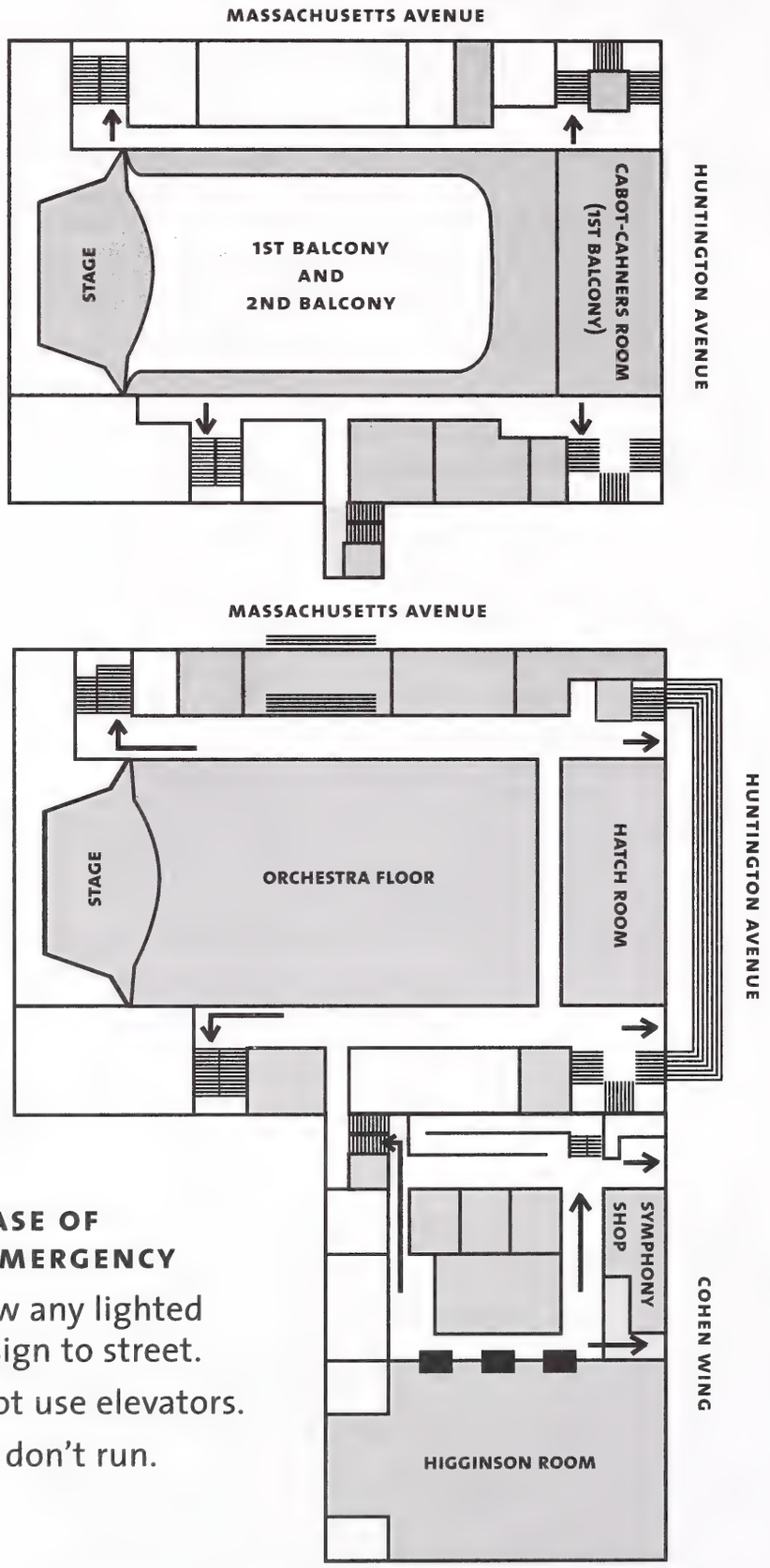
J.S. BACH (arr. MOZART)	Preludes and Fugues for string trio, K.404a
VILLA-LOBOS	Trio for oboe, clarinet, and bassoon
BRAHMS	String Quintet No. 2 in G, Opus 111

Programs and artists subject to change.

MCC
massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417
Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

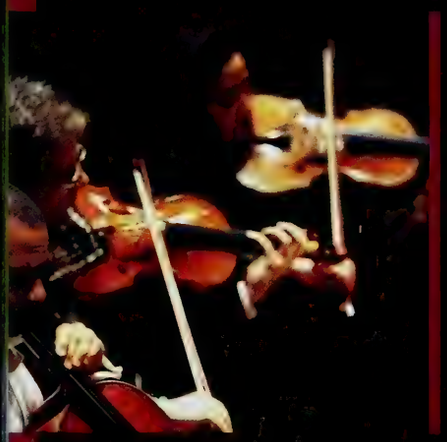
The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE





JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



McLEAN HOSPITAL 1811

VE RI TAS

The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red S



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
BSO Music Director James Levine 9
James Levine – A Chronology 11
The Boston Symphony Orchestra 14
A Brief History of the Boston Symphony Orchestra 17
This Week's Boston Symphony Orchestra Program 23
From the Music Director 25
Notes on the Program 26
Text and Translation 45
Featured Artists 53
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Elisabeth Alleyne Dorsey, *Curriculum Specialist/Library Assistant* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

The BSO and Music of Berlioz: A Venerable Tradition at Symphony Hall

The Boston Symphony Orchestra has the longest-standing Berlioz performance tradition of any American orchestra. The BSO's distinguished history of performing and recording Berlioz's music during Charles Munch's tenure as music director from 1949 to 1962 has been much heralded. Many of Munch's recordings—including two of *Roméo et Juliette*, from 1953 and 1961—continue to remain available on compact disc. More recently, Seiji Ozawa was an important proponent here of Berlioz's music. His frequent BSO performances of Berlioz encompassed not only such works as the *Symphonie fantastique*, *Roméo et Juliette*, *La Damnation de Faust*, and the Requiem (*Grand Messes des Morts*)—all of which he recorded with the orchestra—but numerous overtures, *L'Enfance du Christ*, the song cycle *Les Nuits d'été*, the composer's early *Messe solennelle*, *La Mort de Cléopâtre*, the seldom-heard *Lélio* (sequel to the *Symphonie fantastique*), the virtually unknown cantata *La Mort d'Orphée* and *Rêverie et Caprice* for solo violin and orchestra, and complete performances of Berlioz's opera *Béatrice et Bénédict*. The BSO also played numerous distinguished performances of Berlioz's music under the baton of Sir Colin Davis, for many years the BSO's principal guest conductor, another important champion of Berlioz's music.

In fact, Berlioz figured in the BSO's history even well before Munch's time. Karl Muck included excerpts from *La Damnation de Faust* among the BSO's very first recordings in October 1917. Following World War I, the BSO cultivated a French-oriented tradition under the leadership of Henri Rabaud (1918-1919) and then Pierre Monteux (1919-1924). After Monteux's departure, the legendary Serge Koussevitzky maintained the French-oriented tradition with the employment of many French-trained musicians. Among Koussevitzky's BSO recordings was the very first commercial recording of *Harold in Italy*, recorded here in November 1944 with soloist William Primrose.

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases include two concerts: Charles Munch conducts Berlioz's *L'Enfance du Christ* with soloists including Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance broadcast simultaneously on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducts *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra, and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. The Munch DVD was released on November 30; the Barbirolli DVD is scheduled for release on December 7. Future releases set for January 2005 include a Pierre Monteux-led BSO concert and an all-French program under Charles Munch. The VAI/BSO Archival DVDs will be avail-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

able at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

"Sleigh Ride" – A New Holiday CD from Keith Lockhart and the Boston Pops Orchestra

"Sleigh Ride," a new compact disc featuring twelve holiday classics performed by the Boston Pops Orchestra under the direction of Keith Lockhart and featuring the Tanglewood Festival Chorus, John Oliver, conductor, is available now. The selections include "Joy to the World—A Fanfare for Christmas Day," Randol Bass's arrangement of the familiar carol; a choral arrangement of the classic poem "'Twas the Night Before Christmas"; the *Hallelujah* Chorus from Handel's *Messiah*; "The Adoration of the Magi" from Respighi's *Three Botticelli Pictures*; "Songs from the Hill Folk," a medley of traditional Appalachian songs featuring young vocalist

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Jesse Goldberg; a gospel arrangement of "Do You Hear What I Hear?" featuring vocalist Renese King; "Kije Takes a Ride (after Prokofiev)," a jazz arrangement of the "Troika" from Prokofiev's score for the film *Lieutenant Kije*; a "Winter Weather" medley including "I've Got My Love to Keep Me Warm," "I Love the Winter Weather," and "Baby It's Cold Outside"; "O Holy Night" featuring Tony Award-winner Alfred Boe; Don Sebesky's "Joy"; a "Happy Holidays" medley; and the title track, the original version of the Leroy Anderson classic, given its premiere by Arthur Fiedler in 1948.

"Sleigh Ride" is available exclusively through www.bostonpops.org, at the Symphony Shop, and by phone at 1-888-266-1200. The cost is $16.99 (plus shipping if ordered by phone or through the website). "Sleigh Ride" is the Pops' first self-produced and self-distributed recording, and Keith Lockhart's ninth recording with the Boston Pops Orchestra in his ten seasons as Pops Conductor.

The Jacqueline Confortes Covo Memorial Concert
Saturday, December 4, 2004

This week's Saturday-night concert has been endowed in memory of Jacqueline Confortes Covo, in honor of her birthday, by a generous gift from her mother, Alice Confortes. Jacqueline was born on December 1, 1932, in Salonyka, Greece. She lived there and in Athens until, at the age of nine, she fled from the Germans to Israel with her family. After her years of schooling and military service in Israel, Jacqueline moved to Geneva, Switzerland, where she attended the university, studying to be a translator, and worked for the Jewish Agency. She came to the United States four years later, married Abraham Covo, and attended Mount Holyoke College, where she earned a master's degree in English. She received her doctoral degree in English from Brandeis University and taught at Regis College. She died in 1996 at the age of 63.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette*. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses music of Schoenberg, Messiaen, Stravinsky, and Bartók (December 9-11) and Helen Greenwald of the New England Conservatory of Music discusses Hindemith, Mozart, and Bolcom (January 6-11).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Marketing Fine Homes, Land And Estates



Newburyport

63 HIGH STREET

This majestic property offers an unsurpassed sense of grandness. Located within a short walking distance to the vibrant downtown of Newburyport, and the Merrimack River, this fourteen-room, Federal period mansion (circa 1810) represents a rare Newburyport offering. Situated on 1.49+ acres with mature landscaping and open space that abuts conservation land. ***$1,750,000***

Peter Willis 617-357-0459



Gloucester

CULBUOY

Private waterfront property with commanding views of the Atlantic Ocean. Situated on 2.69± acres, the 8+ bedroom salt box colonial boasts such original finishes as wide beam ceilings, open fireplaces, wide board flooring and paneling, and New England Federal Pine cabinetry. Includes a carriage house with a 2 bay garage and 1 bdrm apartment on the second floor, and a 350 ft. seawall. ***$3,550,000***

Lanse Robb 617-357-8996



Manchester-by-the-Sea

SEAHOME

Completely restored Brick Georgian Mansion offers 6+ bdrms, grand dining and living rooms, gourmet kitchen, waterfront gardens, sweeping lawns to the ocean, on nearly 4.21 acres. Addtl. 4-acre parcel set on a peninsula includes a c.1910 Oceanfront Tea House, fully licensed steel deep water dock with ramp and float, and a dramatic oceanfront pool with sandy beach. Sale of teahouse is subject to the sale of the entire estate.

Main Residence: ***$13,000,000***

Tea House Property: ***$4,750,000***

Lanse Robb 617-357-8996



Harvard

OAK MEADOWS LOTS

"Lily Pond Lot" 17.55+ acres, part open meadow, part woodland, a lovely pond, & well-suited for horses. *$725,000* "Willow Pond Lot" 37.07+ acres, part open, part wooded, threaded with a lovely stream. *$875,000* "Field Lot" 10.67+ acres, private, overlooks open meadows, well suited to horses. *$875,000* Subject to design and location covenants by the Homeowners Association, copies of which provided on request.

Ruth Kennedy 617-357-0455

LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch

James Levine — A Chronology



Jean Shebless

The six-year-old James Levine practicing, 1949

1943
Born June 23 in Cincinnati, Ohio

1947
Began piano study

1953
Debut as piano soloist with the Cincinnati Symphony Orchestra

1956
Marlboro Music Festival

1957-1970
Aspen Music Festival and School

1961-1964
The Juilliard School

1964-1970
Assistant Conductor of the Cleveland Orchestra

1966-1972
Founder and Music Director of the University Circle Orchestra at the Cleveland Institute of Music

1967-1969
Music Director of the Meadowbrook Orchestra



Cincinnati Enquirer

Showing his parents his model set for Rossini's "Il barbiere di Siviglia," 1954

Peter Hastings,
Cleveland Orchestra Archives



James Levine rehearsing with the Cleveland Orchestra, c.1968

Hastings-Willinger & Associates



James Levine conducting the University Circle Orchestra, Cleveland Institute of Music, c.1970

1970
Welsh National Opera and San Francisco Opera debuts

1971
Chicago Symphony, Ravinia Festival, and Metropolitan Opera debuts

1972
Boston Symphony Orchestra debuts in Symphony Hall and at Tanglewood

1973-1976
Principal Conductor of the Metropolitan Opera

1973-1993
Music Director of the Ravinia Festival

1974-1978
Music Director of the Cincinnati May Festival

1975-1993
Salzburg Festival

1976
Vienna Philharmonic debut

1976-1986; 2004-
Music Director of the Metropolitan Opera

1977
Inaugurated "Live From the Met" series for PBS

1978
Berlin Philharmonic debut



Cleveland Orchestra Archives

Conductor George Szell (second from left) with his Cleveland Orchestra associates Stephen Portman, Michael Charry, and James Levine, 1966

1980
Founded Metropolitan Opera's Young Artist Development Program

1980
First recipient of Manhattan Cultural Award, presented by Mayor of New York

1982-1998
Bayreuth Festival

1983
Time cover story

1984
Musical America's "Musician of the Year"

1986-2004
Artistic Director of the Metropolitan Opera

1996
25th Anniversary Gala at the Met (eight-hour live telecast on PBS)

1996-2000
Three Tenors World Tour

1997
Recipient of the National Medal of Arts, presented by President Clinton

1997
Munich Philharmonic Orchestra debut

1999-
Verbier Festival

1999-2004
Chief Conductor of the Munich Philharmonic

2000
Disney's *Fantasia 2000* with the Chicago Symphony

2000-2004
Music Director of the UBS Verbier Festival Orchestra

2002
Kennedy Center Honors

2004-
Music Director of the Boston Symphony Orchestra



Whitestone Photo

James Levine rehearsing with the Boston Symphony Orchestra for his first Tanglewood appearance, July 1972



Steve J. Sherman

James Levine recording Verdi's "Il trovatore" with the Metropolitan Opera Orchestra, baritone Vladimir Chernov, and soprano Aprile Millo at the Manhattan Center in New York City, May 1991



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BE THE FIRST TO SEE IT! GET GREAT SEATS AT EARLY SHOWS!

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*

2 shows JUST ADDED!
DEC 14 at 7:30pm
DEC 31 at Noon

Boston's Magical Holiday TRADITION!



the NUTCRACKER

Presented by Fidelity INVESTMENTS

NOV 26 • DEC 31
AT THE COLONIAL THEATRE

Tickets make the perfect holiday gift!

Brand New PRODUCTION!

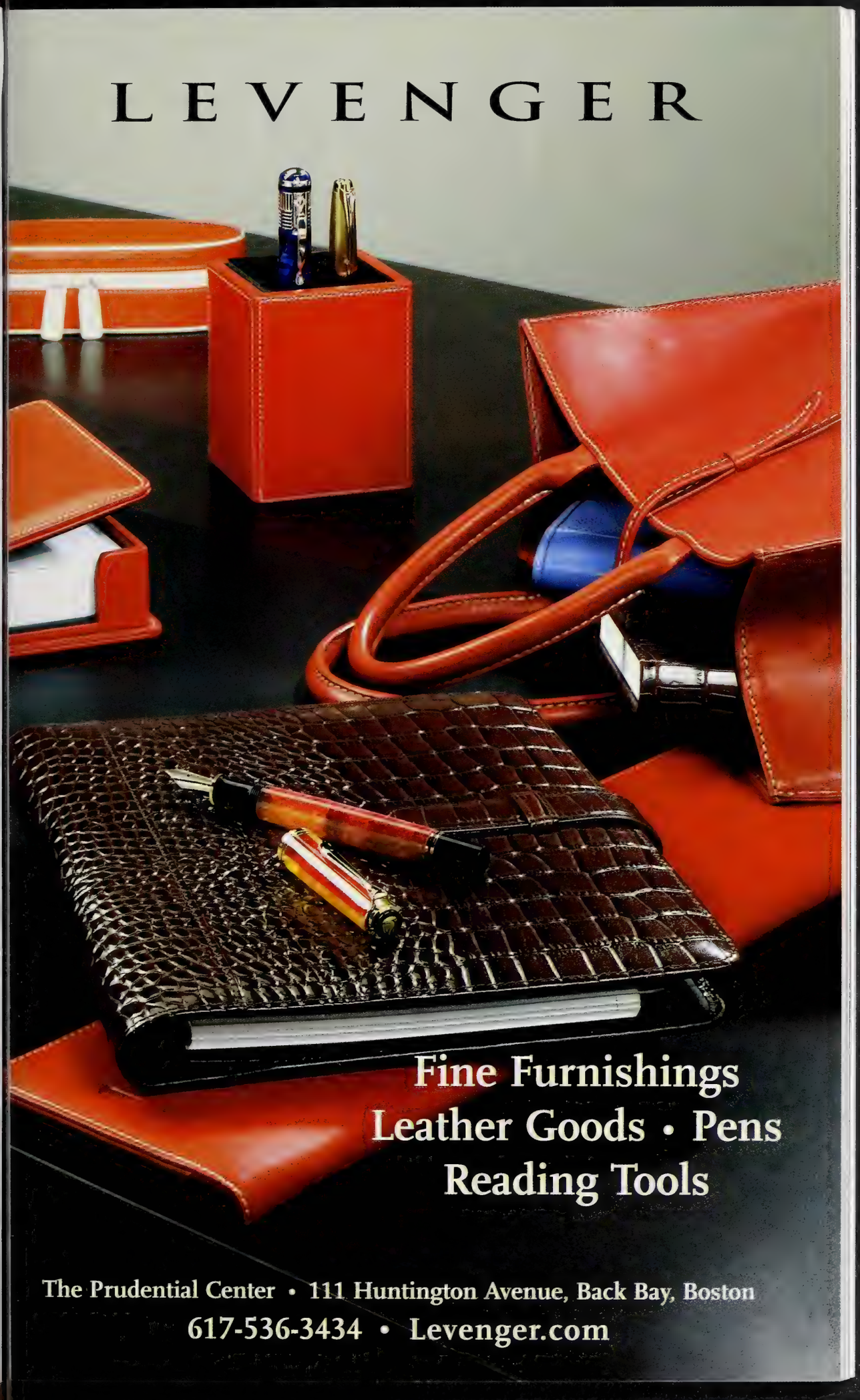
WCVB-TV 5 BOSTON
Television Partner

Tickets at the Box Office OR through Ticketmaster.com,
617.931.2787 Groups of 20+ call 617.482.8616

Lexus Boston Area Dealers BROADWAY Series

TTY 617.426.3444

www.bostonballet.org
Click on it!


LEVENGER
Fine Furnishings
Leather Goods • Pens
Reading Tools
The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005

MUSEUM OF FINE ARTS, BOSTON

FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch

MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phoenix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

BSO COLLEGE CARD

Purchase a BSO College Card for $25 and attend 14 concerts at no additional cost!

Experience the world-renowned BSO!

To purchase a BSO College Card, visit ***www.bso.org***, or call SymphonyCharge at **(617) 266-1200**.

Students must show a valid student ID and will receive one free ticket per College Card. Tickets must be picked up by 6pm on day of concert, and are available on a first-come, first-served basis.

Supported by UBS.



MEYER & MEYER

ARCHITECTURE AND INTERIORS

BOSTON

617 266-0555

LEED® Accredited

www.meyerandmeyerarchitects.com



tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

Audience Participation Required

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com





Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine begins his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—this fall.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist?s sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, December 2, at 8
SPONSORED BY COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION
Friday, December 3, at 8
Saturday, December 4, at 8

JAMES LEVINE conducting

BERLIOZ — *Roméo et Juliette*, Dramatic Symphony for soloists, chorus, and orchestra, Opus 17

Text and translation begin on page 45.

I. Introduction (Combats – Tumult – Intervention of the Prince) and Prologue (Chorus – Strophes – Recitative and Scherzetto)
II. Romeo alone – Melancholy – Distant noise of concert and ball – Grand festivity at the Capulets
III. Calm night – The Capulets' garden, silent and deserted – The young Capulets, leaving the festivity, pass by singing recollections of the ball – Love scene
IV. Queen Mab, or the Fairy of Dreams (Scherzo)

INTERMISSION

V. Juliet's funeral procession
VI. Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirious joy – Final agonies and death of the two lovers
VII. Finale: Hasty arrival at the cemetery – Brawl of the Capulets and Montagues – Recitative and Aria of Friar Laurence – Oath of reconciliation

LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

The appearances of the Tanglewood Festival Chorus and the guest vocalists are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

The Saturday-evening concert is presented in loving memory of Jackie Confortes Covo by her mother, Alice Confortes.

UBS is proud to sponsor the BSO's 2004-2005 season.

These concerts will end about 10. Steinway and Sons Pianos, selected exclusively at Symphony Hall
Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

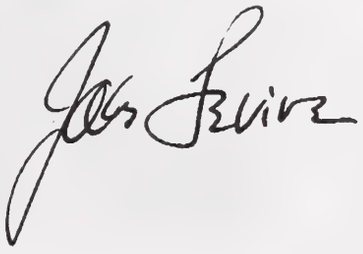
From the Music Director

Roméo et Juliette is altogether a completely amazing piece that never fails to interest and engage the audience. Berlioz's music (and there'll be more to come in my programs with the BSO) is great fun to play, and fun to hear. Everything about *Roméo et Juliette*—its harmonic, structural, and instrumental components—in fact, just the whole *idea* of it—is brilliant and wonderful, and succeeds in every way. And to perform this work with the Boston Symphony Orchestra, whose tradition of playing French music is the greatest of any American orchestra, is an opportunity that gives me special pleasure.

We're used to citing geniuses of specific periods in music history. We say that the greatest 20th-century genius was Schoenberg, just as we say Bach and Monteverdi were the geniuses of their times. In the late nineteenth century, purely classical values gave way to a Romantic sensibility; also one must consider, from the time of Wagner, the degree to which ego, and much veristic *Sturm und Drang*, became contributing factors as well. Yet Berlioz wrote so early in the nineteenth century that the nearest great composer to him chronologically was Beethoven.

Berlioz's starting point was always his strong sense of classical structure, antiquity, and art. But at the same time, he moved the harmonic and instrumental boundaries of music toward a contemporary style of expression, resulting in a real fight, a real tension, between these two elements of his character and work. Even now, he is not a universally popular composer, evincing a degree of skepticism even in France. Partly this is because Berlioz was the first genius to write for orchestra who didn't write, say, a row of symphonies, or a row of concertos. For the audience, each work by Berlioz is something singular, as we move from the *Symphonie fantastique* to *Harold en Italie* to *Roméo et Juliette* and beyond.

The way Berlioz uses chorus and vocal soloists in the outer parts of *Roméo et Juliette* is such a striking aspect of this piece in which he gives so much—in fact the most crucial elements—of the story to the orchestra alone. In Part I he starts just with chamber chorus, moving in the finale to a full chorus representing the Montagues and Capulets. Likewise at the beginning of the work (where trombones represent the Prince of Verona), the contralto comments on the story in the most moving, simple strophes; and the tenor's *scherzetto* is the first of two great scherzos in *Roméo et Juliette* to depict Queen Mab—the tenor here anticipating the super-brilliant, purely orchestral *Queen Mab* Scherzo (the greatest treatment of Queen Mab in music) that comes later. Only in the final scene is a character actually represented by one of the soloists, when the bass as Friar Laurence rises to the height of authority, humanity, and grandeur in front of the warring families. And there's that moment when the chorus quietly intones "*Mariés!*," alerting us that the lovers' story wasn't just some tale of passion without sense.



Composer's Preface (to the Piano-Vocal Score)

There will doubtless be no mistake about the genre of this work. Even though voices are often used, it is neither a concert opera nor a cantata, but a symphony with choruses.

If there is singing, almost from the beginning, it is to prepare the listener's mind for the dramatic scenes whose feelings and passions are to be expressed by the orchestra. It is also to introduce gradually into the musical development the choral masses, whose too sudden appearance could have damaged the composition's unity. Thus the prologue, where (like in Shakespeare's drama) the chorus exposes the action, is sung only by fourteen voices. Later only the chorus of Capulets (men) is heard offstage; then in the funeral ceremony, the male and female Capulets. At the beginning of the finale the entire chorus of Capulets and Montagues and Friar Laurence appear; and at the end, the three choruses are united.

This last scene of the reconciliation between the two families is the only one falling into the domain of opera or oratorio. It has never been performed on any stage since Shakespeare's time, but it is too beautiful, too musical, and finishes a work of this nature too well for the composer to dream of treating it differently.

If, in the famous garden and cemetery scenes in the dialogues of the two lovers, Juliet's asides, and Romeo's passionate outbursts are not sung, if the duos of love and despair are given to the orchestra, the reasons for this are numerous and easy to understand. First, and this reason alone is sufficient, it is a symphony and not an opera. Then, since duets of this nature have been handled vocally a thousand times by the greatest masters, it was wise as well as unusual to attempt another means of expression. It is also because the very sublimity of this love made its depiction so dangerous for the musician that he had to give his imagination a latitude that the positive sense of the sung words would not have left him and resort to instrumental



Hector Berlioz in 1839

language, which is richer, more varied, less fixed, and by its very flow incomparably more powerful in such a case.

The arrangement of this work for piano was done under my supervision. It seems to me as faithful as an intelligent translation can be. In addition it is free of the rather grave faults and errors that mar all copies of the full score distributed to the public so far, several of which were reproduced in the original orchestral parts. Only the new edition published in 1857 by Brandus and Co. in Paris is correct, and it is from this that the present piano-vocal score was transcribed.

Hector BERLIOZ

Some Brief Notes on the Music

In the "Composer's Preface" reprinted here, Berlioz alludes to something he expected his audience to know, and that he expected them to hear in his music. In his musical depiction of the lovers' final agonies in the tomb of the Capulets, Berlioz takes his cue from the 18th-century English actor/producer David Garrick's rewriting of Shakespeare in which Juliet awakens before Romeo dies. Thus the composer is able to depict the pair's final moments in a musical exchange with Romeo represented by the lower strings and Juliet by the clarinet. Near the end of the movement we also get a frenzied reminiscence of the Love Scene's main theme. In fact, Berlioz once suggested that the Tomb Scene be omitted entirely from performances of his work where the audience was unfamiliar with Garrick's version of the play. Nor does Shakespeare's text include a funeral procession for Juliet, which was likely suggested to Berlioz by stage directions in published texts of the time.

Audiences might keep in mind, too, that an important aspect of Berlioz's overall architecture in this score is typical of his musical construction in other works, in that several themes destined to figure in key moments of *Roméo et Juliette* are introduced early on (a technique familiar in Berlioz's works from the *Symphonie fantastique*, with its *idée fixe*). Thus the furiously rushing theme for strings that opens the whole work, representing the combat between the Montagues and Capulets, recurs in the choral passage of the last movement that finds members of the two families arguing over the lovers' bodies (beginning with the words "*Mais notre sang rougit leur glaive!*"—"But our blood is on their swords!"). And, at the appropriate moments in the choral recitatives of the Prologue, the orchestra introduces themes to be heard in the Festivity at the Capulets (following the Prologue passage beginning "*Le bruit des instruments...*"—"The din of instruments..."); in Romeo Alone (at "*Hélas! et Roméo soupire...*"—"Alas!, sighs Romeo..."), and in the Love Scene (at "*Roméo...se découvre à Juliette...*"—"Romeo ...reveals himself to Juliet..."). In fact, Berlioz added these thematic foreshadowings in the choral recitatives more than six years after the Paris premiere, for an April 1846 performance in Prague. Also at that time Berlioz decided to *omit* a second scene-setting Prologue that originally preceded Juliet's funeral procession.

One particularly noteworthy musical event occurs during the Festivity at the Capulets, where we get a terrific example of what the composer labels in his score as "*Réunion des deux Thèmes*," the signature "combining of two themes" so typical of his works. At the climax of this movement, the long-breathed oboe theme representing Romeo just before the start of the Capulets' festivity—now heard in extended note-values in the woodwinds and brass—blossoms over the din of the party in a passage representing not just one of Berlioz's most recognizable moments, but one of his most splendid musical achievements.

—Marc Mandel

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

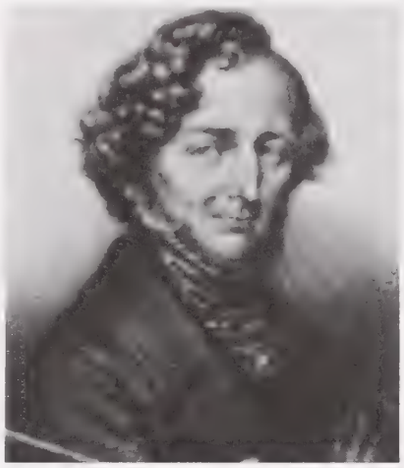
Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

Hector Berlioz
Roméo et Juliette, Dramatic Symphony for soloists, chorus, and orchestra, Opus 17



Hector Berlioz was born in La Côte-St-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his "dramatic symphony" Roméo et Juliette, *with a text by Emile Deschamps after Shakespeare, between March and September 1839 and conducted the first performance on November 24 that year at the Paris Conservatoire, with soloists Emily Widemann, Alexis Dupont, and Louis Alizard. The score is dedicated to Nicolò Paganini. For an 1846 performance in Prague, Berlioz made some adjustments to the Prologue and removed a Second Prologue that originally preceded Juliet's funeral procession. Theodore Thomas gave the first American performance of any portion of* Roméo et Juliette *on December 3, 1864, in New York, when he led the Festivity at the Capulets and Love Scene. He conducted Part I with the Brooklyn Philharmonic at the Brooklyn Academy of Music on January 1, 1867. The first complete performance in this country was given by Theodore Thomas at the Cincinnati May Festival on May 17, 1878, with soloists Annie-Louise Cary, Charles Adams, and Franz Rennerts.*

The Boston Symphony Orchestra first played portions of this music in February 1888, when Wilhelm Gericke led the orchestral excerpts Romeo Alone—Festivity at the Capulets, Love Scene, and Queen Mab Scherzo. The BSO's most recent performances of excerpts from the score were led by Emmanuel Villaume (substituting for Seiji Ozawa) in September 1998 (orchestral excerpts plus the finale, the latter featuring bass-baritone José van Dam and the Tanglewood Festival Chorus) and then by Ozawa (selected orchestral excerpts only) later in the 1998-99 season, including tour performances in Japan that May and a performance of Romeo Alone—Festivity at the Capulets as part of Tanglewood on Parade in August 1999.

Charles Munch led the BSO's first complete performances of Roméo et Juliette *on February 20 and 21, 1953, with contralto Margaret Ruggero, tenor Leslie Chabay, and bass Yi-Kwei Sze with the Harvard Glee Club and Radcliffe Choral Society. Munch also led*

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

Bank of America

Celebrity Series

Engaging ▪ Entertaining ▪ Enriching



2004-2005 season

More than 48 of the world's finest artists in classical music, dance, jazz, cabaret, and family entertainment.

Symphony Orchestras

Orchestre National de France
Kurt Masur conductor
Jean-Yves Thibaudet piano
Dresden Staatskapelle
Myung Whun Chung conductor
Emanuel Ax piano

Chamber Orchestras

Orpheus Chamber Orchestra
Jonathan Biss piano
****Akademie für Alte Musik Berlin**
**Co-presented with the Boston Early Music Festival

Instrumentalists

Hilary Hahn violin
Paquito D'Rivera clarinet and the **Assads** guitar duo
Los Angeles Guitar Quartet with **Colin Currie** percussion
Yo-Yo Ma cello and the **Silk Road Ensemble**
Itzhak Perlman violin

Pianists

Dubravka Tomsic
Maurizio Pollini
Krystian Zimerman
Lang Lang

Dance Series*

Bolshoi Ballet and Orchestra *Raymonda* and *Don Quixote*
Bill T. Jones/Arnie Zane Dance Company "The Phantom Project"
Seán Curran Company
Mark Morris Dance Group
Alvin Ailey American Dance Theater
Paul Taylor Dance Company
*co-presented with The Wang Center for the Performing Arts

Cabaret and Jazz

Lincoln Center Jazz Orchestra with **Wynton Marsalis** and special guest **Dianne Reeves**
Preservation Hall Jazz Band "Creole Christmas"
Peter Cincotti
Bernadette Peters in Concert

Entertainment

David Sedaris
Vienna Choir Boys
Soweto Gospel Choir
The Chieftains
National Acrobats of Taiwan, R.O.C.

Chamber Music

The Kalichstein-Laredo-Robinson Trio
Tokyo String Quartet
Emerson String Quartet (Special two-part, complete Mendelssohn cycle!)
Beaux Arts Trio

Vocalists

Ben Heppner tenor
David Daniels countertenor
Renée Fleming soprano
Barbara Quintiliani soprano
Chanticleer

What Makes It Great?

Robert Kapilow with the **Handel and Haydn Society**
Robert Kapilow with the **Shanghai Quartet**

Boston Marquee

The Boston Camerata Kurt Weill and Paul Green's *Johnny Johnson*
Joel Cohen music director
New England String Ensemble
Susan Davenny Wyner conductor
Max Levinson piano
Wendy Bryn Harmer soprano
The Boston Conservatory Dance Theater
Sergey Schepkin piano

Family Musik

Saint-Saëns' ***Carnival of the Animals***
and **Robert Kapilow's** ***And Furthermore, They Bite!***
Fairy Tales Inside/Out
The Four Seasons

To purchase individual tickets to any Dance Series events, please contact **Telecharge.com 800-447-7400**.

Call CelebrityCharge **617-482-6661 Mon - Fri, 10am - 4pm**
Buy online anytime **www.celebrityseries.org**

Major support for the 2004-2005 Celebrity Series season is provided by Bank of America. **Bank of America**

the first Tanglewood performance, on August 7, 1953, with Jennie Tourel, John McCollum, Nicola Moscona, and the Berkshire Festival Chorus. Later Munch performances featured Mary Davenport, McCollum, and Yi-Kwei Sze; Beatrice Krebs, McCollum, and Moscona; Rosalind Elias, Cesare Valletti, and Giorgio Tozzi; Florence Kopleff, McCollum, and Donald Gramm; and Elias, Jerold Siena, and Gramm. William Steinberg led performances in March 1972 in Boston and New York with Joanna Simon, Kenneth Riegel, Ara Berberian, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. All subsequent BSO performances were given by Seiji Ozawa, who led the complete work in Boston and New York in October 1975, with Julia Hamari, Jean Dupouy, José van Dam, and the New England Conservatory Chorus; at Tanglewood in August 1976 with Jan de Gaetani, Dupouy, Paul Plishka, and the New England Conservatory Chorus; and most recently in November 1994 (the BSO's most recent subscription performances) with Susan Graham, Vinson Cole, Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor, those forces repeating the work in Hong Kong and Tokyo the following month.

The score calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide (usually replaced in modern performances by a tuba), four timpani (two players), bass drum, cymbals, antique cymbals in F and B-flat, two tambourines, a minimum of two and a maximum of ten harps, and strings; contralto, tenor, and bass soloists, and chorus.

Berlioz's first symphony was the *Symphonie fantastique* (1830), an autobiographical drama, taking Beethoven's concept of the symphony far into the realm of passion and personal confession. His second symphony, *Harold en Italie* (1834), was also personal, part reminiscence of Berlioz's own travels in Italy, part exploration of the Byronic spleen from which the whole Romantic generation loved to suffer. For his third symphony, *Roméo et Juliette* (1839), Berlioz turned to his greatest literary passion, Shakespeare, drawing once again on his own most fervent experiences.



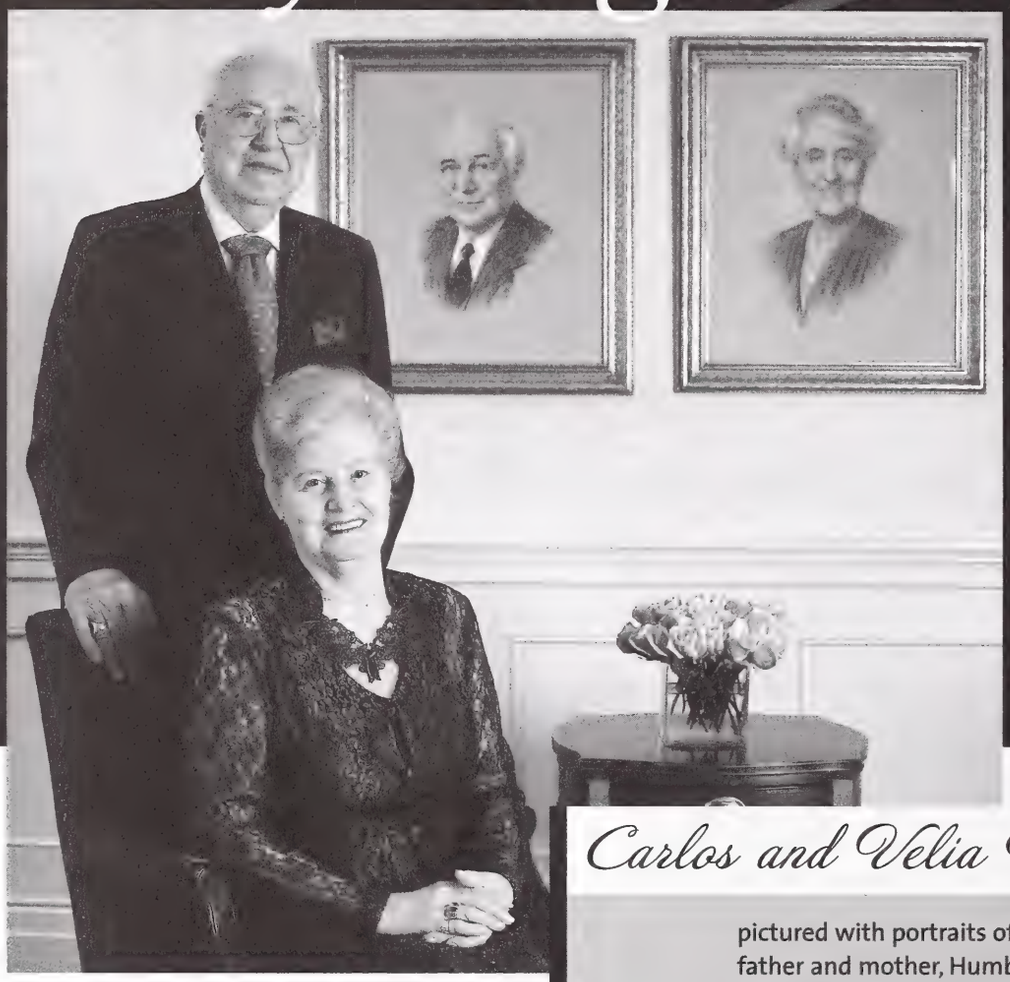
Harriet Smithson

His discovery of Shakespeare in 1827 had been overwhelming not only for the dramatic force of the poetry and drama (instinctively grasped even though Berlioz knew no English), but also because the leading actress of the company, Harriet Smithson, immediately won his heart. She became for him the personification of Ophelia and Juliet, and although he never mentioned writing any music as a response to the "thunderbolt" (as he called the doubly forceful experience), it is very probable that his immediate response was to set certain scenes from the play, perhaps as instrumental music without voices. There seems to be a lost work, perhaps titled "Four Scenes from *Romeo and Juliet*," which was soon set aside and absorbed into various works from the period 1828-1830. The cantata *Cléopâtre*, of 1829, for example, has an "Invocation" addressed by Cleopatra to the shades of the Pharaohs which Berlioz likened to the vault scene in the play *Romeo and Juliet*, probably because that's what it originally was.

In 1830 he decided to compose a drama that featured not the role of Juliet, which Harriet Smithson had played in 1827, but Harriet herself. The first movement of the *Symphonie fantastique* depicts the artist's burning passion without any object until the

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please contact Robert Meya at (617) 638-9252 or rkmeya@bso.org. You may be assured of complete confidentiality.

beloved walks into his life—exactly the scenario of the first scenes of *Romeo and Juliet* in the version that Berlioz saw. Its second movement depicts a ball, just as in Act I of the play.

At all events, the subject underwent a long fermentation in his creative storehouse, where Goethe's *Faust* and Virgil's *Aeneid* were also awaiting their eventual fulfillment as major compositions. A hearing of Bellini's *I Capuleti e i Montecchi* (an opera Berlioz detested) in Florence in 1831 strengthened his determination to do something worthy of Shakespeare. In his report of this opera he sketched out the outlines of an operatic conception of his own:

> "God! What a fine subject," I said to myself, shivering with pleasure in advance, "How it lends itself to music!" To begin with, the dazzling ball at the Capulets', where amid a whirling cloud of beauties the young Montague first sets eyes on "sweetest Juliet," whose constant love will bring her to the grave; then those furious pitched battles in the streets of Verona, with the fiery Tybalt presiding like the personification of anger and revenge, the glorious night scene on Juliet's balcony, where the lovers murmur the music of tender love, as sweet and pure as the watchful moon smiling down upon them; the dashing Mercutio and his sharp-tongued, fantastical humor; the cackling nurse; the stately hermit, even in his cell caught up in the tragic conflict of love and hate, and striving to resolve it; and then the catastrophe, extremes of joy and despair drained to the dregs in the same instant, passion's heat chilled in the rigor of death; and, at the last, the solemn oath sworn by the warring houses, too late, on the bodies of their children, to abjure the feud which shed so much blood and so many tears. My eyes streamed to think of it.

The plan stayed in the back of his mind, waiting for an opportunity to compose such a work and a binding idea that would give it external form. The opportunity came with Paganini's famous gift of 20,000 francs at the end of 1838, and the formal shape came, indirectly, from Beethoven's Ninth Symphony. The new symphony was also to be a choral symphony, using a double chorus to represent the two warring families and solo

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Vibrant and Spectral Visions

Friday, December 10, 2004 8pm
NEC's Jordan Hall, Boston

Bank of America
Celebrity Series
Engaging • Entertaining • Enriching

Handel	Concerto Grosso in D major, op.6 no.5
Shostakovich	Concerto No.1 in C minor for piano, trumpet and strings **Max Levinson,** ***piano***
Schubert	Der Tod und das Mädchen, D.531 (Death and the Maiden) **Wendy Bryn Harmer,** ***soprano***
Schubert	Quartet in D minor, D.810, "Death and the Maiden", arr. for string orchestra by Gustav Mahler

Max Levinson:
"Eloquent conceptions, formidable technique"
– New York Times



781-224-1117 www.newenglandstringensemble.org

clutter ⇢ clarity



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

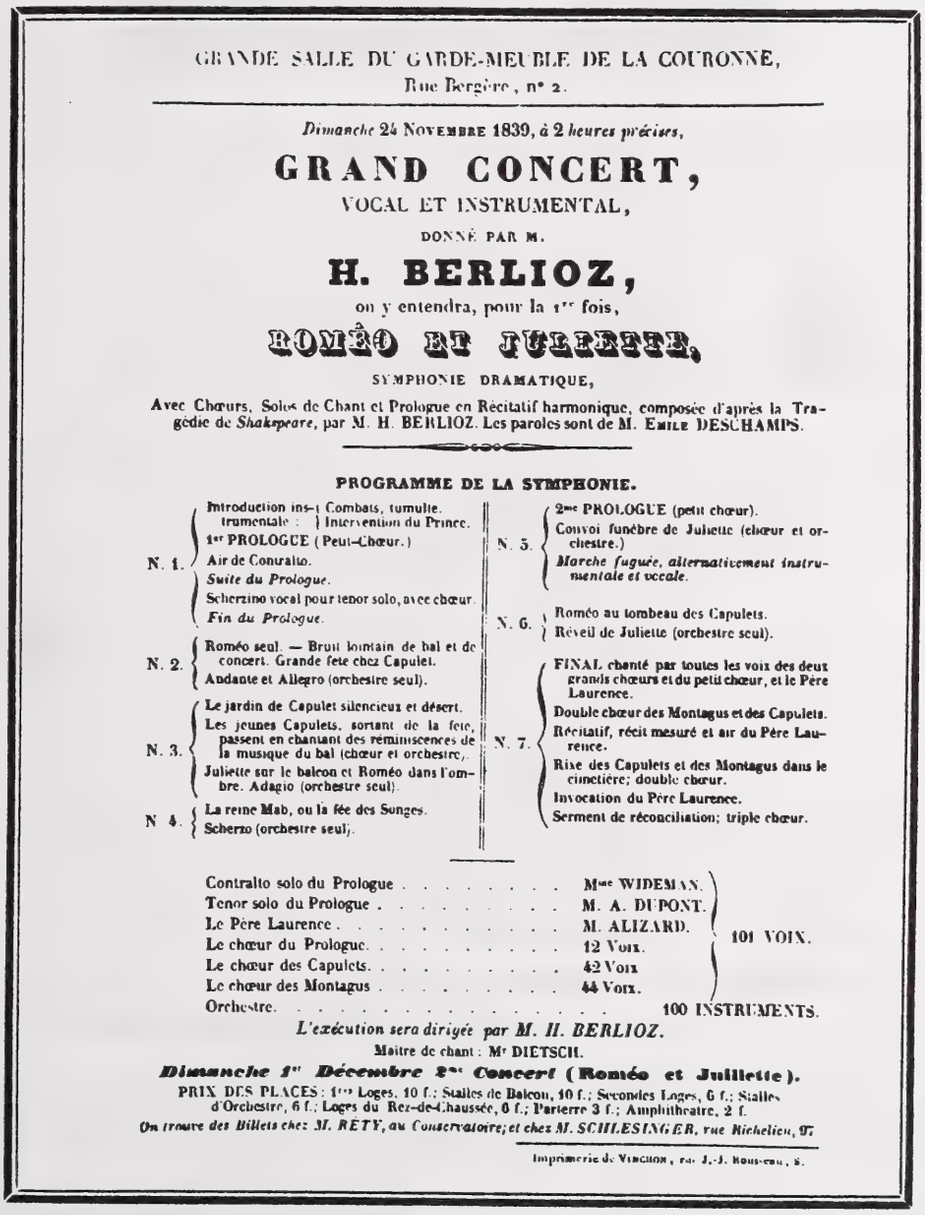
Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

voices as secondary characters (Mercutio, Friar Laurence, and the contralto soloist as commentator). The lovers themselves were to be represented purely by the orchestra. The symphony does not enact the drama in detail and many episodes are omitted, but the resources of voices and orchestra allowed Berlioz to combine the dramatic immediacy of sung words with the infinite expressive power of instrumental music, without voices. In particular Berlioz felt it was necessary to explain in his Preface (see page 26) why he did not set the famous balcony scene as a love duet, perhaps for soprano and tenor soloists. His reasons were threefold: first, this is a symphony and not an opera; second, love duets already exist in profusion while programmatic symphonic movements were new; and third, words are too precise to express the very sublimity of this love; only music can attempt to paint its true intensity.

The verses, which never actually reproduce Shakespeare's lines, were provided by another devotee of Shakespeare, Emile Deschamps, and the score was composed in the spring and summer of 1839. Berlioz recalled this period thus in his *Memoirs*: "Oh, the



GRANDE SALLE DU GARDE-MEUBLE DE LA COURONNE,
Rue Bergère, n° 2.

Dimanche 24 NOVEMBRE 1839, *à* 2 *heures précises*,

GRAND CONCERT,

VOCAL ET INSTRUMENTAL,

DONNÉ PAR M.

H. BERLIOZ,

on y entendra, pour la 1re fois,

ROMÉO ET JULIETTE,

SYMPHONIE DRAMATIQUE,

Avec Chœurs, Solos de Chant et Prologue en Récitatif harmonique, composée d'après la Tragédie de *Shakspeare*, par M. H. BERLIOZ. Les paroles sont de M. EMILE DESCHAMPS.

PROGRAMME DE LA SYMPHONIE.

N. 1. Introduction instrumentale : Combats, tumulte. — Intervention du Prince. — 1er PROLOGUE (Petit-Chœur.) — Air de Contralto. — *Suite du Prologue.* — Scherzino vocal pour tenor solo, avec chœur. — *Fin du Prologue.*

N. 2. Roméo seul. — Bruit lointain de bal et de concert. Grande fete chez Capulet. — Andante et Allegro (orchestre seul).

N. 3. Le jardin de Capulet silencieux et désert. — Les jeunes Capulets, sortant de la fete, passent en chantant des réminiscences de la musique du bal (chœur et orchestre). — Juliette sur le balcon et Roméo dans l'ombre. Adagio (orchestre seul).

N. 4. La reine Mab, ou la fée des Songes. — Scherzo (orchestre seul).

N. 5. 2me PROLOGUE (petit chœur). — Convoi funèbre de Juliette (chœur et orchestre.) — *Marche fuguée, alternativement instrumentale et vocale.*

N. 6. Roméo au tombeau des Capulets. — Réveil de Juliette (orchestre seul).

N. 7. FINAL chanté par toutes les voix des deux grands chœurs et du petit chœur, et le Père Laurence. — Double chœur des Montagus et des Capulets. — Récitatif, récit mesuré et air du Père Laurence. — Rixe des Capulets et des Montagus dans le cimetière; double chœur. — Invocation du Père Laurence. — Serment de réconciliation; triple chœur.

Contralto solo du Prologue	Mme WIDEMAN.	101 VOIX.
Tenor solo du Prologue	M. A. DUPONT.	
Le Père Laurence	M. ALIZARD.	
Le chœur du Prologue	12 Voix.	
Le chœur des Capulets	42 Voix	
Le chœur des Montagus	44 Voix.	
Orchestre		100 INSTRUMENTS.

L'exécution sera dirigée par M. H. BERLIOZ.

Maître de chant : Mr DIETSCH.

***Dimanche 1er Décembre 2me Concert* (Roméo et Juliette).**

PRIX DES PLACES : 1res Loges, 10 f.; Stalles de Balcon, 10 f.; Secondes Loges, 6 f.; Stalles d'Orchestre, 6 f.; Loges du Rez-de-Chaussée, 6 f.; Parterre 3 f.; Amphithéatre, 2 f.

On trouve des Billets chez M. RETY, au Conservatoire; et chez M. SCHLESINGER, rue Richelieu, 97.

Imprimerie de VINCHON, rue J.-J. Rousseau, 8.

Handbill for the first performance of "Roméo et Juliette" (including the Second Prologue that Berlioz later cut from the score)

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director



CELEBRATE the Holidays with **BCMS**

SUITES, SONATAS, AND PARTITAS
A GLORIOUS AFTERNOON WITH *BACH*

Sun. Dec. 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1 for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"

Fenwick Smith, flute Scott St. John, violin
Ronald Thomas, cello John Gibbons, harpsichord



SPRING 2005

Fri. Jan. 7 at Jordan Hall / Sun. Jan. 9 at Sanders Theatre / 7:30 p.m.

Mozart	Piano Quartet in E-flat, K. 493
Schuller	Sonata Serenata for Clarinet and Piano Trio
Shostakovich	Piano Quintet in G minor, Op. 57

Featuring violinists Irina Muresanu and Ruggero Allifranchini

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

ardent existence I lived during that time! I struck out boldly across that great ocean of poetry, caressed by the wild, sweet breeze of fancy, under that fiery sun of love that Shakespeare kindled. I felt within me the strength to reach the enchanted isle where the temple of pure art stands serene under a clear sky."

In the autograph manuscript Berlioz noted the date of completion, September 8, 1839. By Berlioz's side, perhaps contributing her own understanding of Shakespeare, was Harriet Smithson, who had become his wife six years before. Berlioz had only ever seen the play that first and only time in 1827, but he had forgotten nothing of that experience and had read and re-read the play a thousand times.

The symphony follows the version of the play Harriet Smithson had herself acted, not Shakespeare's original; devised by the 18th-century English actor David Garrick, this version suppressed the character Rosaline, so that Juliet is Romeo's first and only love. The symphony's Introduction presents an outline of the drama, with snatches of music as a foretaste of what is to come. Fighting in the streets of Verona and the Prince's intervention are clearly represented in the orchestral fugato and the declamatory brass. Then the narrative is presented by a semichorus singing recitative—a very original concept—breaking off for a hint of the Queen Mab scherzo from the tenor soloist, a few bars of the love scene, and a strophic song from the contralto soloist invoking the pains and delights of young love.

There follows a sequence of three symphonic movements: an Allegro with a slow introduction, representing Romeo's solitary thoughts before the ball and then the festivities themselves, during which the lovers meet for the first time. This is followed by the long and glorious love scene and the Queen Mab scherzo suggested by Mercutio's speech "O, then, I see Queen Mab hath been with you." Garrick's version included a funeral procession for Juliet (who is not truly dead), Berlioz's fifth movement, and is crucially different in the sixth movement, set in the Capulets' vault. Here the orchestra depicts, in turn, Romeo's fight with Paris at the entrance to the vault, his sense of awe within the vault, his "Invocation" as he contemplates Juliet's beauty for the last time, his taking the poison (descending cellos), Juliet's awakening (clarinet), a frenzied, desperate love scene, Romeo's collapse, and Juliet's suicide (in Shakespeare Romeo dies before Juliet awakes). Garrick ended the play there, but Berlioz restored a final scene in which Friar Laurence explains the tragedy and, in a grand symphonic finale, leads the warring families in an oath of reconciliation.

The symphony was given its first three performances at the Paris Conservatoire at the end of 1839, with Berlioz conducting. It was a pinnacle of French Romanticism and a brilliant example of Berlioz's orchestral mastery, as many then present were aware. One of those listeners was Wagner, who had recently arrived in Paris for the first time and who was deeply impressed by it. Berlioz was never able to present the full symphony again in Paris; the only other complete performances in his lifetime were given abroad: in Vienna and Prague in 1846, in St. Petersburg in 1847, and in Weimar in 1852. But he often extracted the instrumental movements (Nos. 2, 3, and 4) for his concerts in Paris and abroad, a practice that still allows those movements to be more frequently heard.

—Hugh Macdonald

Text and translation begin on page 45.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!

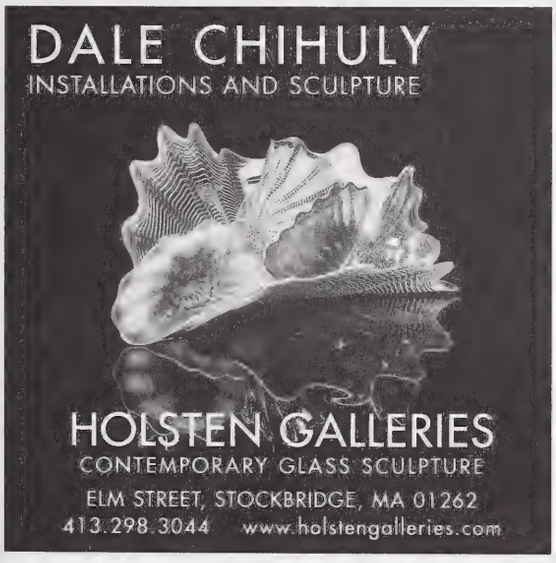


Fountain/Sculpture

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

More . . .

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of the recent *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's recent (2001) *The Music of Berlioz* provides detailed consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, including the Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald also served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; once available as a Norton paperback). Still also available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford). Of specific interest is the chapter "Berlioz: Liberation from the Central European Tradition" in *The Romantic Generation* by pianist/scholar Charles Rosen. Rosen's close analysis of the Love Scene from *Roméo et Juliette* figures prominently in his discussion of what makes so much of Berlioz's music simultaneously traditional, novel, and ingenious (Harvard University paperback).



A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

NEW ENGLAND CONSERVATORY

It's about the music

First Monday at Jordan Hall
featuring violinist Donald Weilerstein, pianist Vivian Hornik Weilerstein, and NEC debut of cellist Natasha Brofsky
Mon December 6, 8pm, NEC's Jordan Hall

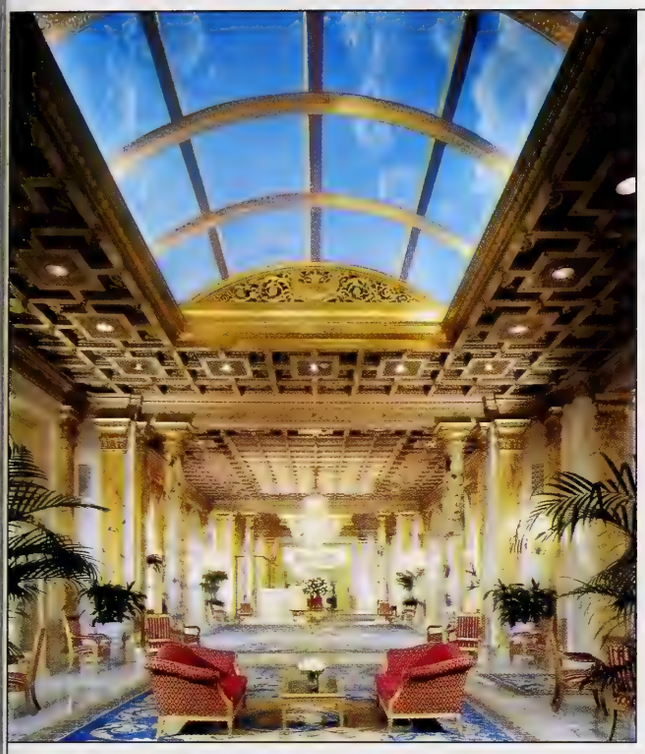
NEC Sinfonietta
featuring Prokofiev's *Romeo and Juliet*
Wed December 8, 8pm, NEC's Jordan Hall

New England Conservatory 2004-2005 Opera Season
presents Benjamin Britten's *The Turn of the Screw*
Fri-Sat December 11-12, 8pm Sun December 13, 3pm
Cutler Majestic Theatre (219 Tremont St., Boston)
Tickets: Cutler Box Office, ph: 800-233-3123, www.telecharge.com

NEC Concert Choir, Chamber Singers, and Women's Choir
featuring works by Hindemith, Poulenc, and Pinkham
Mon December 13, 8pm, NEC's Jordan Hall

For complete concert info and to sign up for our e-newsletter, visit **www.newenglandconservatory.edu**

Free concerts almost every night of the year. Located just one block from Symphony Hall at 290 Huntington Ave.



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

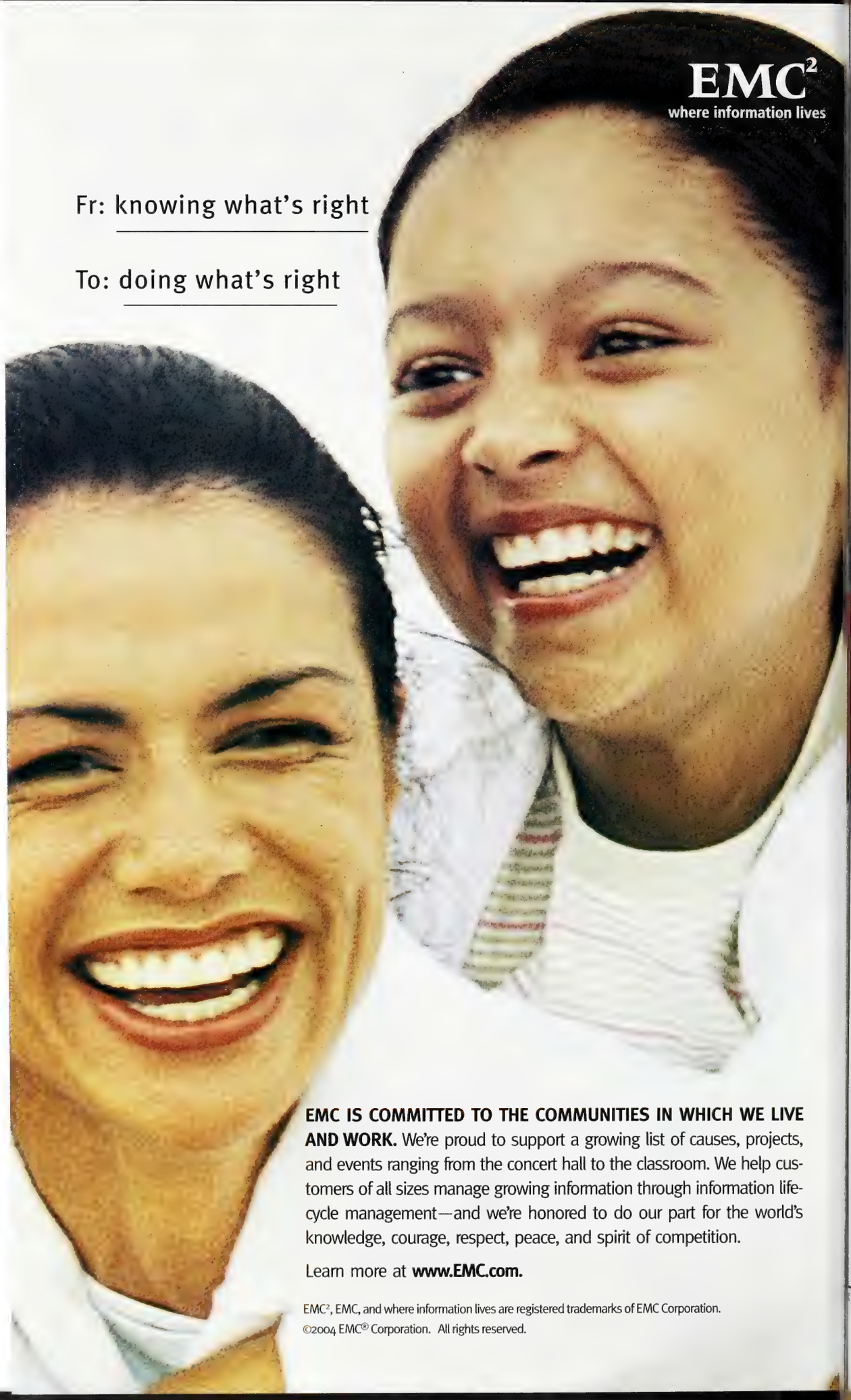
In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

James Levine recorded *Roméo et Juliette* in 1988 with the Berlin Philharmonic, the RIAS Kammerchor and Ernst-Senff-Chor, and soloists Anne Sofie von Otter, Philip Langridge, and James Morris (Deutsche Grammophon). A recent archival set from the Chicago Symphony, "A Tribute to James Levine," includes the excerpts Romeo Alone—Festivity at the Capulets, Love Scene, and *Queen Mab* Scherzo from a 1988 Ravinia Festival performance. The Boston Symphony Orchestra has recorded *Roméo et Juliette* three times: first under Charles Munch in 1953 with the Harvard Glee Club, Radcliffe Choral Society, and soloists Margaret Ruggero, Leslie Chabay, and Yi-Kwei Sze (RCA; monaural, but still of considerable interest despite dated sound), again under Munch in 1961, in stereo, with the New England Conservatory Chorus, Rosalind Elias, Cesare Valletti, and Giorgio Tozzi (also RCA), and under Seiji Ozawa in 1975, with the New England Conservatory Chorus, Julia Hamari, Jean Dupouy, and José van Dam (Deutsche Grammophon).

It was Toscanini who gave the first complete 20th-century performances of *Roméo et Juliette* in North America, in 1942 with the New York Philharmonic. On February 9 and 16, 1947, he led a performance divided between two NBC Symphony broadcasts, a performance issued on CD (with the *Queen Mab* Scherzo inserted from a 1951 concert) as Volume 34 of RCA's Toscanini Collection (currently unavailable). Despite the cramped, dry sound of the Studio 8-H broadcast acetates, this has an immediacy and energy that

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

—Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

—Gourmet Magazine

"Best Persian restaurant."

—Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE

In Europe, they call a hotel like ours intimate, charming and full of warmth.

In Boston, they call it The Eliot

THE ELIOT HOTEL
370 Commonwealth Avenue | 617-267-1607
www.eliothotel.com

Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

go straight to the heart of Berlioz's score. More recently, the British label Guild has issued the complete concert performance in a three-disc set also including extensive rehearsal excerpts as well as the excerpts from Berlioz's *Damnation of Faust* that filled out the February 16 broadcast. That same month, in Carnegie Hall, Toscanini and the NBC Symphony recorded the orchestral excerpts Romeo Alone—Festivity at the Capulets and the Love Scene in somewhat better sound (RCA). An earlier Toscanini broadcast of the Love Scene, from 1941, has been issued on an all-Berlioz disc that also has his 1939 broadcast of *Harold in Italy* with violist William Primrose and, also from 1941, the overture *Les Franc-juges*.

Another important Berlioz conductor, Colin Davis, has made three recordings of *Roméo et Juliette*: first, and famously, in 1968 as part of his historic Berlioz cycle for Philips, with the London Symphony Orchestra and Chorus, Patricia Kern, Robert Tear, and John Shirley-Quirk; and most recently with (again) the London Symphony Orchestra and Chorus, with soloists Daniela Barcellona, Kenneth Tarver, and Orlin Anastassov (LSO Live, from January 2000 concert performances). (For the record, Davis's second recording, from the mid-'90s for Philips, was with the Vienna Philharmonic, Bavarian Radio Chorus, Olga Borodina, Thomas Moser, and Alastair Miles).

An intriguing recording of *Roméo et Juliette* under John Eliot Gardiner with the Orchestre Révolutionnaire et Romantique, the Monteverdi Choir, Catherine Robbin, Jean-Paul Fouchécourt, and Gilles Cachemaille incorporates music removed or revised by Berlioz following the first performances in 1839, including the original version of the Prologue, an excised Second Prologue (the latter heard here in an orchestration by Oliver Knussen based on surviving materials) that originally preceded Juliet's funeral procession, and the original version of Juliet's funeral procession (Philips, but be aware that this is not the piece as Berlioz ultimately intended us to know it).

The most recent entry in the *Roméo et Juliette* discography is Pierre Boulez's with the Cleveland Orchestra and Chorus, Melanie Diener, Kenneth Tarver, and Denis Sedov (Deutsche Grammophon). Beyond that, let me just mention one older recording that remains on my shelf—the 87-year-old Pierre Monteux's with the London Symphony Orchestra and Chorus, Regina Resnick, André Turp, and David Ward, from 1962 (originally Westminster, later on MCA Classics CDs)—and a very fine recording of just the orchestral portions of the score (all of them, including the opening Combat and Tumult —Intervention of the Prince and Romeo at the Tomb of the Capulets) made by Carlo Maria Giulini in 1969 with the Chicago Symphony Orchestra. This has recently been reissued in a budget-priced four-disc set of selected recordings Giulini made with that orchestra (EMI).

—Marc Mandel

To us, you're not an account number. You're someone we know personally.

We're Derby and Company. Our goal is to become your partner in preserving, managing and growing your wealth.

When you choose us, we listen, we understand, and we work with you to design an investment program that meets your individual needs.

And, when you call, we'll know who you are.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

THE BOSTON CONSERVATORY



COME SEE

Piano Masters Series: Gilbert Kalish
Tuesday, February 6, 8 p.m.

Free concert series. Reservations required.

| Call the box office for tickets: 617-912-9222 |

Supported in part by the Massachussets Cultural Council

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

Hector Berlioz, **Roméo et Juliette**
Text by Emile Dechamps, English translation by Jacques Barzun

I. INTRODUCTION: Combats—Tumult—Intervention of the Prince (*Orchestra*)

PROLOGUE

RECITATIVES

CONTRALTO SOLO AND SMALL CHORUS

D'anciennes haines endormies	An ancient feud, long abated,
Ont surgi comme de l'enfer;	Has once again burst forth as if from hell:
Capulets, Montagus, deux maisons ennemies,	Capulets, Montagues, two warring houses
Dans Vérone ont croisé le fer,	In Verona have come to blows.
Pourtant, de ces sanglants désordres	Now the Prince has called a halt
Le Prince a réprimé le cours,	To these bloody encounters
En menaçant de mort ceux qui malgré ses ordres,	By threatening with death
Aux justices du glaive auraient encore recours.	Whoever seeks justice with the sword.
Dans ces instants de calme une fête est donnée	In the lull of arms
Par le vieux chef des Capulets.	Old Capulet gives a ball.
Le jeune Roméo, plaignant sa destinée,	Young Romeo, bemoaning his fate,
Vient tristement errer à l'entour du palais;	Comes to the palace gates,
Car il aime d'amour Juliette, la fille	For love of Juliet, the daughter
Des ennemis de sa famille!	Of his family's foes.
Le bruit des instruments, les chants mélodieux	The din of instruments, the lilting tunes
Partent des salons où l'or brille,	Wafted from gilded halls
Excitant et la danse et les éclats joyeux.	Spur to gaiety and dance.
La fête est terminée, et quand tout bruit expire,	Now the ball is over, noises stilled,
Sous les arcades on entend	And one hears beneath the archways
Les danseurs fatigués s'éloigner en chantant.	Retreating guests faintly singing.
Hélas! et Roméo soupire,	But Romeo sighs: 'Alas!'
Car il a dû quitter Juliette!	For he has had to leave his Juliet.
Soudain, pour respirer encor cet air qu'elle respire,	Suddenly, that he may breathe the air she still is breathing,
Il franchit les murs du jardin.	He overleaps the garden wall,
Déjà sur son balcon la blanche Juliette	While on her balcony, the white-clad Juliet
Paraît et, se croyant seule jusques au jour,	Appears and, thinking herself alone till dawn,
Confie à la nuit son amour.	Confides her love to the night.
Roméo, palpitant d'une joie inquiète,	Romeo, stirred by uneasy joy,
Se découvre à Juliette,	Discovers himself to Juliet,
Et de son coeur les feux éclatent à leur tour.	And in his heart also the fires of passion burn.

Please turn the page quietly.

STROPHES

CONTRALTO SOLO AND SMALL CHORUS

Premiers transports que nul n'oublie!
Premiers aveux, premiers serments de deux amants,
Sous les étoiles d'Italie;
Dans cet air chaud et sans zéphirs
Que l'oranger au loin parfume,
Où se consume le rossignol en longs soupirs!
Quel art, dans sa langue choisie,
Rendrait vos célestes appas?
Premier amour, n'êtes-vous pas
Plus haut que toute poésie,
Ou ne seriez-vous point, dans notre exil mortel,
Cette poésie elle-même
Dont Shakespeare lui seul eut le secret suprême
Et qu'il remporta dans le ciel?

Heureux enfants aux coeurs de flamme!
Liés d'amour par le hasard d'un seul regard,
Vivant tous deux d'une seule âme,
Cachez-le bien sous l'ombre en fleurs,
Ce feu divin qui vous embrase,
Si pure extase que ses paroles sont des pleurs!
Quel roi de vos chastes délires
Croirait égaler les transports?
Heureux enfants! et quels trésors
Payeraient un seul de vos sourires?
Ah! savourez longtemps cette coupe de miel,
Plus suave que les calices

Où les anges de Dieu, jaloux de vos délices,
Puisent le bonheur dans le ciel!

First joys of love that none forgets,
First vows and promises of youthful lovers,
Beneath Italian skies;
In that warm, motionless air,
Fragrant with orange blossoms,
And filled with the voice of the nightingale;
What human art, however skilled,
Could render your magic spell?
Is not first love
Beyond all poetry,
Unless it be that very poetry

Of which, among us castaways on earth,
Shakespeare alone had the secret,

And took with him to heaven?

Blessed children with hearts on fire!
Bound in love by the chance of a single glance,
Possessing but a single soul—
Be sure to hide under the flowered shade
The sacred flame that now consumes you,
The pure ecstasy whose words are tears!

What king commands the bliss
Of your chaste madness, blessed children?
What treasures
Could pay for the least of your smiles?
Ah! Make the cup of honey last,

Sweeter than the cups from which the angels of God,
Jealous of your gladness,

Drain happiness in heaven.

RECITATIVE AND SCHERZETTO

CHORAL RECITATIVE

Bientôt de Roméo la pâle rêverie
Met tous ses amis en gaieté:

But soon Romeo's pale dreaminess
Makes all his friends deride him.

TENOR SOLO

'Mon cher,' dit l'élégant Mercutio, 'je parie
Que la reine Mab t'aura visité!'

'Dear chap,' says the deft Mercutio, 'I'll swear
That Queen Mab paid you a call.'

TENOR SOLO AND SMALL CHORUS

Mab, la messagère fluette et légère!
Elle a pour char une coque de noix
Que l'écureuil a façonnée.
Les doigts de l'araignée

Mab! The flighty, lightsome fairy,
Whose chariot is an empty hazel-nut,
Made by the joiner squirrel,
And whose harness was fashioned

Ont filé ses harnois.	By the spider's fingers.
Durant les nuits, la fée, en ce mince équipage,	Now in this state she gallops
Galope follement dans le cerveau d'un page,	Night by night within a page's brain:
Qui rêve espiègle tour	He dreams of some malicious joke
Ou molle serenade	Or tender serenade
Au clair de lune sous la tour.	By moonlight in the tower's shade.
En poursuivant sa promenade	Pursuing her promenade,
La petite reine s'abat	The little queen next falls
Sur le col bronzé d'un soldat.	On the swarthy soldier's neck,
Il rêve canonades et vives estocades,	And then he dreams of breaches, ambuscadoes,
Le tambour, la trompette.	Of drums and trumpetings.
Il s'éveille, et d'abord	He awakes and starts to swear
Jure et prie en jurant toujours,	Then prays and swears some more
Puis se rendort	Then back to sleep
Et ronfle avec ses camarades.	And snores again with his platoon.
C'est Mab, c'est Mab qui faisait tout ce bacchanal!	It's Mab, it's Mab that caused this roistering,
C'est elle encor qui dans un rêve habille	It's she again who in a dream
La jeune fille	Dresses the damsel
Et la ramène au bal.	And takes her to the ball.
Mais le coq chante, le jour brille,	But the cock crows, and dawn brightens,
Mab fuit comme un éclair	And away like a bolt, Mab flashes
Dans l'air!	In the sky.

SMALL CHORUS

Bientôt la mort est souveraine.	But shortly Death conquers all.
Capulets, Montagus, domptés par les douleurs,	Capulets and Montagues, overcome by grief,
Se rapprochent enfin pour abjurer la haine,	Make friends at last, forgetting the hateful cause,
Qui fit verser tant de sang et de pleurs.	Of so much blood and bitter tears.

II. Romeo alone—Melancholy—Distant noise of concert and ball—Grand festivity at the Capulets (*Orchestra*)

III. Calm night—The Capulets' garden, silent and deserted—The young Capulets, leaving the festivity, pass by singing recollections of the ball—Love scene (*Orchestra and Chorus*)

CHORUS

Ohé! Capulets! Bonsoir, bonsoir!	Ho ho! Capulets, good-night all!
Cavaliers, au revoir!	Gentlemen, farewell!
Ah! quelle nuit! quel festin!	Ah! what a night, and what
Bal divin! quel festin!	A glorious ball!
Que de folles paroles!	What mad, enchanting talk!
Belles Véronaises,	Oh, girls of Verona,
Sous les grands mélèzes,	Can't you go now and dream of love
Allez rêver de bal et d'amour	Under the evergreens till dawn?
Jusqu'au jour!	Till dawn,
Tra la, la la la la, la le ra la!...	Tra la, la la la la...

IV. Queen Mab, or the Fairy of Dreams (Scherzo) (*Orchestra*)

INTERMISSION

V. Juliet's funeral procession
(*Orchestra and Chorus*)

CHORUS OF CAPULETS

Jetez des fleurs	Strew flowers
Pour la vierge expirée!	For the maiden we have lost!
Jusqu'au tombeau	As far as the grave,
Et suivez au tombeau	Follow to the grave
Notre sœur adorée!	The sister we adored.

VI. Romeo in the tomb of the Capulets: Invocation—Juliet's awakening—Delirious joy—Final agonies and death of the two lovers
(*Orchestra*)

VII. FINALE: Hasty arrival at the cemetery—Brawl of the Capulets and Montagues—Recitative and Aria of Friar Laurence—Oath of reconciliation
(Bass and Two Choruses)

CHORUS OF CAPULETS

Quoi! Roméo de retour!	What! Romeo has come back?
Roméo! Roméo!	Romeo! Romeo!

CHORUS OF MONTAGUES

Pour Juliette il s'enferme au tombeau	For Juliet's sake, he has shut himself in the vault
Des Capulets que sa famille abhorre!	Of those whom his kindred abhor.

CAPULETS

Des Montagus ont brisé le tombeau	The Montagues have defiled
De Juliette expirée à l'aurore!	The tomb where Juliet lies dead!
Ah! malédiction sur eux! Juliette!	Juliet! Ah! let them be accursed
Ciel!	In the name of Heaven!



MONTAGUES

Ah! malédiction sur eux! Roméo!
Ciel!

Romeo! Ah! let them be accursed
In the name of Heaven!

MONTAGUES AND CAPULETS

Morts tous les deux!
Et leur sang fume encore!
Quel mystère! Ah! quel mystère affreux!

Both of them, dead!
Their blood still reeking!
How strange! Oh! what a dreadful mystery!

FRIAR LAURENCE

Je vais dévoiler le mystère.
Ce cadavre, c'était l'époux de Juliette.

Voyez-vous ce corps étendu sur la terre?
C'était la femme, hélas! de Romeo.
C'est moi qui les ai mariés.

I can explain the mystery.
This youth lying dead was husband to Juliet.

Do you see this maiden frozen in death?
She was the wife of Romeo:
I married them.

MONTAGUES AND CAPULETS

Mariés!

Married!

FRIAR LAURENCE

Oui, je dois l'avouer, j'y voyais le gage salutaire
D'une amitié future entre vos deux maisons.

Yes, I confess it, I saw in it the promise
Of friendship between your houses.

MONTAGUES AND CAPULETS

Amis des {Capulets,—/Montagus,} nous!
Nous les maudissons.

We, be friends with {Capulets—/Montagues—}
We hate them!

FRIAR LAURENCE

Mais vous avez repris la guerre de famille.
Pour fuire un autre hymen,
La malheureuse fille
Au désespoir vint me trouver.
'Vous seul,' s'écria-t-elle,
'Auriez pu me sauver!
Je n'ai plus qu'à mourir.'
Dans ce péril extrême
Je lui fis prendre, afin de conjurer le sort,
Un breuvage qui le soir même
Lui prêta la pâleur et le froid de la mort.

You had revived the ancient feud;
So, to avoid an unwelcome marriage,
The unhappy girl
In her despair came to me,
Saying: 'You alone
Could save me,
If not, I can only die.'
In that extreme distress,
And to avert her fate,
I gave her a sleeping potion:
Which lent her the pallor and coldness of death.

MONTAGUES AND CAPULETS

Un breuvage!

A potion!

FRIAR LAURENCE

Et je venais sans crainte
Ici la secourir;
Mais Roméo, trompé
Dans la funèbre enceinte,
M'avait devancé pour mourir

Fearing nothing, I was returning here
To release her;
But Romeo, deceived
In the funereal gloom,
Forestalled me, to die

Please turn the page quietly.

Sur le corps de sa bien-aimée;
Et presqu'à son réveil,
Juliette informée de cette mort qu'il porte,
En son sein dévasté, du fer de Roméo
S'était contre elle armée,
Et passait dans l'éternité
Quand j'ai paru.
Voilà toute la vérité!

MONTAGUES AND CAPULETS
Mariés!

FRIAR LAURENCE
Pauvres enfants que je pleure,
Tombés ensemble avant l'heure,
Sur votre sombre demeure
Viendra pleurer, viendra pleurer l'avenir.
Grande par vous dans l'histoire
Vérone un jour, sans y croire,
Aura sa peine et sa gloire
Dans votre seul souvenir.

Où sont-ils maintenant
Ces ennémis farouches,
Capulets, Montagus?
Venez, voyez, touchez!
La haine dans vos coeurs, l'injure dans vos bouches,
De ces pâles amants, barbares, approchez!
Dieu vous punit dans vos tendresses.
Ses châtiments, ses foudres vengeresses.
Ont le secret de nos terreurs.
Entendez-vous sa voix qui tonne:
'Pour que là-haut ma vengeance pardonne.
Oubliez, oubliez vos propres fureurs!'

MONTAGUES AND CAPULETS
Mais notre sang rougit leur glaive,
Le nôtre aussi contre eux s'élève.

CAPULETS
Ils ont tué Tybalt! Et Pâris donc!

MONTAGUES
Qui tua Mercutio? Et Benvolio?

BOTH TOGETHER
Perfides, point de paix! Non, non, non!
Non, lâches, point de trêve! Non, non, non!

FRAIR LAURENCE
Silence, malheureux!

On the body of his beloved.
Near awaking,
Juliet, discovering he was given over

To death,
Turned his sword against herself,
And joined him in eternity
As I came on the scene.
And that is all the truth.

They were wed!

Poor children for whom I weep,
Cut down together before their day,
On your dark abode
Posterity will weep;
And in history,
Though unbelieving,
Verona will live
Thanks to your memory alone.

Where are they now,
Those fierce enemies—
Capulets, Montagues,
Come, see, make sure!
With hatred in your hearts, defiance on your tongue,
Come close, barbarians, to these lovers in death:
God smites your bleeding hearts;
His lordly vengeance and punishment
Knows all our secret fears.
Hear ye His thundering voice:
'That you may be pardoned from on high,
Give up, give up your own avenging fury.'

But our blood is on their swords!
Our blood boils up against them!

They killed our Tybalt, and Paris too!

Who killed Mercutio and our Benvolio?

Traitors! No truce! Never, no! No!
Cowards! No truce! Never, no! No!

Be still, you wretched men!

Pouvez-vous sans remords,
Devant un tel amour étaler tant de haine?
Faut-il que votre rage en ces lieux se déchaine,
Rallumée aux flambeaux des morts?
Grand Dieu, qui vois au fond de l'âme,
Tu sais si mes voeux étaient purs;
Grand Dieu, d'un rayon de ta flamme,
Touche ces coeurs sombres et durs,
Et que ton soufflee tutélaire,
A ma voix sur eux se levant,

Chasse et dissipe leur colère
Comme la paille au gré du vent.

How can you, shamelessly,
In front of such a love display such hate?
How can you vent your rage in such a spot,
And feed it on the spoils of death?
Dear God, who seest in our souls,
Thou knowest my intent was pure;
Dear God, send Thou a ray of light
Into these dark and hardened hearts.
Let Thy paternal love,
Summoned by my prayer, descend on them,
Sweeping anger from their hearts
Like straw before the wind.

CAPULETS

O Roméo! jeune astre éteint,
Dans ces moments suprêmes,
Les Capulets sont prêts eux-mêmes
A s'attendrir sur ton destin.

Romeo! young blighted star,
In such a time as this,
The Capulets themselves
Do grieve about your fate.

MONTAGUES

O Juliette! douce fleur,
Dans ces moments suprêmes,
Les Montagus sont prêts eux-mêmes
A s'attendrir sur ton destin.

O Juliet! tender flower,
In such a time as this,
The Montagues themselves
Do grieve about your fate.

BOTH TOGETHER

Dieu, quel prodige étrange!
Plus d'horreur, plus de fiel,
Mais des larmes du ciel!
Toute notre âme change.

God! A miracle is wrought!
Our fear is gone, we feel no hate,
But only tears from Heaven
And our souls transformed.

FRIAR LAURENCE

Jurez donc par l'auguste symbole,
Sur le corps de la fille et sur le corps du fils.
Par ce bois douloureux qui console,
Jurez tous, jurez par le saint crucifix,
De sceller entre vous une chaîne éternelle
De tendre charité, d'amitié fraternelle.
Et Dieu, Dieu qui tient en main le futur jugement,
Au livre du pardon inscrira ce serment.

Then swear by the sacred symbol
By the daughter's body, by the body of the son.
By the painful Cross which is balm,
Swear ye, swear ye all by the Cross,
To bind yourselves with an eternal bond

Of mutual love and charity.
And God whose hand shall judge us yet

Will mark this oath upon forgiveness' scroll.

FRIAR LAURENCE, MONTAGUES, AND CAPULETS

Jurez tous / Nous jurons } par l'auguste symbole...

Vous jurez / Nous jurons } tous d'éteindre enfin

Tous { vos / nos } ressentiments:

Amis, amis, pour toujours!

You all swear / We swear } by the sacred symbol...

You / We } swear to banish forever

All { your / our } ancestral hate,

Friends now and forever!

Coldwell Banker Previews International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

Lorraine Hunt Lieberson



American mezzo-soprano Lorraine Hunt Lieberson began her musical career as a violist. Her repertoire ranges from the Baroque to the contemporary. On the opera stage she has excelled in such diverse roles as Monteverdi's Ottavia, Handel's Ariodante, Mozart's Sesto, Bizet's Carmen, Myrtle Wilson in Harbison's *The Great Gatsby*, and Didon in Berlioz's *Les Troyens*. *Musical America* named her the 2001 Vocalist of the Year. Ms. Hunt Lieberson's activities this season include a recital with Peter Serkin at the Ravinia Festival, Berlioz's *Roméo et Juliette* with James Levine and the Boston Symphony Orchestra in Boston and at Carnegie Hall in New York, Mozart and Britten with the New York Philharmonic with Sir Colin Davis, *Das Lied von der Erde* with the MET Orchestra with James Levine, and the premiere of Peter Lieberson's *Pablo Neruda Song Cycle* with the Los Angeles Philharmonic Orchestra and Esa-Pekka Salonen, as well as European and New York performances of the Peter Sellars staging of Bach cantatas. This season she also records *Messiah* on CD and DVD for Deutsche Grammophon and gives recitals and master classes. Highlights of previous seasons include Didon in *Les Troyens* and Myrtle Wilson in *The Great Gatsby* at the Metropolitan Opera, the world premiere of John Adams's *El Niño* at the Châtelet in Paris, and Triraksha in Peter Lieberson's

INVESTMENT PROFESSIONALS

RICHARD J. YOUNG
CHAIRMAN

M. LYNN BRENNAN
PETER D. BROWN
PAMELA B. CHANG
THOMAS N. DARNEY
PAUL R. DAVIS
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN D. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
F. ERIC ROSS
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Ashoka's Dream for Santa Fe Opera. Concert highlights include Elgar's *The Music Makers* at the first night of the BBC Proms, Mahler's Symphony No. 3 with the Philadelphia Orchestra, Mahler's Symphony No. 2 with the San Francisco Symphony, and Berg's Seven Early Songs with the Berlin Philharmonic. She also appears frequently in recital. Recent additions to Lorraine Hunt Lieberson's extensive discography includes Bach cantatas 82 and 199 for Nonesuch and Handel arias with the Orchestra of the Age of Enlightenment under Harry Bicket for Arie. Upcoming releases include Mahler's Symphony No. 2 with the San Francisco Symphony and Peter Lieberson's *Rilke Songs* with Peter Serkin. Lorraine Hunt Lieberson made her BSO debut in October 1985. Her most recent appearances with the orchestra were in October 2003, in Boston and at Carnegie Hall, as Mélisande in concert performances of Debussy's *Pelléas et Mélisande* under Bernard Haitink.

Matthew Polenzani



Tenor Matthew Polenzani, recipient of the 2004 Richard Tucker Award, this season sings Tamino in a new Julie Taymor production of *Die Zauberflöte*, Almaviva in *Il barbiere di Siviglia*, and the Italian Tenor in *Der Rosenkavalier* at the Metropolitan Opera. He is Ferrando in *Così fan tutte* at the Teatro Carlo Felice in Genoa and Nemorino in *L'elisir d'amore* in Naples at the Teatro San Carlo. On the concert stage he joins Myung-Whun Chung and the Orchestra della Santa Cecilia for concert performances of *Salome* and is the Duke in *Rigoletto* with Daniel Oren and the Israel Philharmonic Orchestra. Last season, Mr. Polenzani made acclaimed debuts with the New York Philharmonic and Lorin Maazel, the San Francisco Symphony and Michael Tilson Thomas, the Chicago Symphony and Pierre Boulez, and the Orchestra della Santa Cecilia and Wolfgang Sawallisch. He appeared at the Metropolitan Opera, made his San Francisco Opera debut, and appeared on all three stages of Carnegie Hall: with the MET Chamber Ensemble at Zankel Hall; in solo recital with pianist James Levine at Weill Hall; and in a Schubert Liederabend on the stage of Isaac Stern Auditorium also with Mr. Levine. Engagements in past seasons have included *L'elisir d'amore* for Rome Opera, *Il barbiere di Siviglia* at Teatro Fenice, the Bayerische Staatsoper, and Seattle Opera, *Don Pasquale* at the Teatro Comunale di Firenze and San Diego Opera, *Il turco in Italia* for the Rossini Festival of Pesaro, *La traviata* at the Aix-en-Provence Festival, *Don Giovanni* and *Die Entführung aus dem Serail* at New York City Opera, *Kátya Kabanová* at the Théâtre Royal de la

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Joy Kant Fine Art

a contemporary gallery in a traditional setting

is pleased to announce the representation of

MIKI LEE

New York artist featured in *Art in America*

Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

The Gifts of Time and Space

In the Berkshire hills, snow has already fallen. Its whiteness suggests a hushed peace, an infinite space, a blank canvas for possibilities. Looking out on these fields, one might imagine that we have all the time in the world for friendship, for learning, for growing. This is what boarding school should be.

The reality for most families is quite different. In our accelerated family lives, time is scarce. The structures of our day demand that our children become commuters, spending hours each week in cars and in buses. But adolescents cannot move at adult speed. Teenagers need time and space to think, to work out ideas, to make friends, and to sort through the complexities of life.

Schools are tightly structured, too. Our political leaders, concerned with standards, now mandate standardized tests that dictate curricula. The school bell makes little room for intellectual detours and wanderings in the library that may take an entire afternoon.

Girls get the message loud and clear: to get into a good college, they must excel at many things—sports, activities, academics. They must perform perfectly on statewide tests. They fill their schedules with club meetings, community service, music lessons, and soccer. They work incredibly hard. If they reach their goal of college acceptance, they face another challenge. Recently, this newspaper reported on an epidemic of "burnout" among high school students. Admissions directors from Harvard, Duke, and similar institutions expressed alarm at rising numbers of high achievers who "burn out" in their first year of college.

Here, the snow falls almost in slow motion. Here, there is no rush. We have all day to talk about Dickens or politics—over breakfast if we wish, and as we walk together between classes. In the small community that is a boarding school, we have the gift of time.

The gift of time gives young women the chance to attend to a broader curriculum, which might include advanced science and math courses, another language, the history of other cultures, art. It means time to read deeply, to imagine fully, to explore with more derring-do. In boarding school the day does not end at 2:30. There is a guest speaker tonight...a concert in the living room...a basketball game to play.

The gift of time means time with teachers—teachers who live in the school community, teachers who have time after class to talk, to encourage, to know what makes each girl different. It means time to make friends, important friends, friends for life. Because there is time, the friendships of girls in boarding schools grow beyond the force of cliques. There is no room for cliques in boarding school, no room to exclude anyone, because each person matters.

The gift of space creates independence. In boarding schools girls become self-reliant. They manage the quotidian details of their lives on their own. That's exciting—it's the first step to independence. Living at school offers space to reflect. It is space to become responsible, to mature, to carve an identity. Teenagers have to take risks to grow. But in a boarding school we can make sure the risks girls take are positive. Girls then develop the confidence to try, the competence to win. They acquire the powers of resilience, perseverance, and self-discipline.

Young people need the time and space to develop their intellects. They need opportunities to gain independence, to explore their limits. Most of all they need community. Whatever schools we choose for our children, the best gifts we can give them are the gifts of time and space, time and space to become happy, curious, and accomplished, time and space to experience the joy—not just the difficulties—of growing up.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

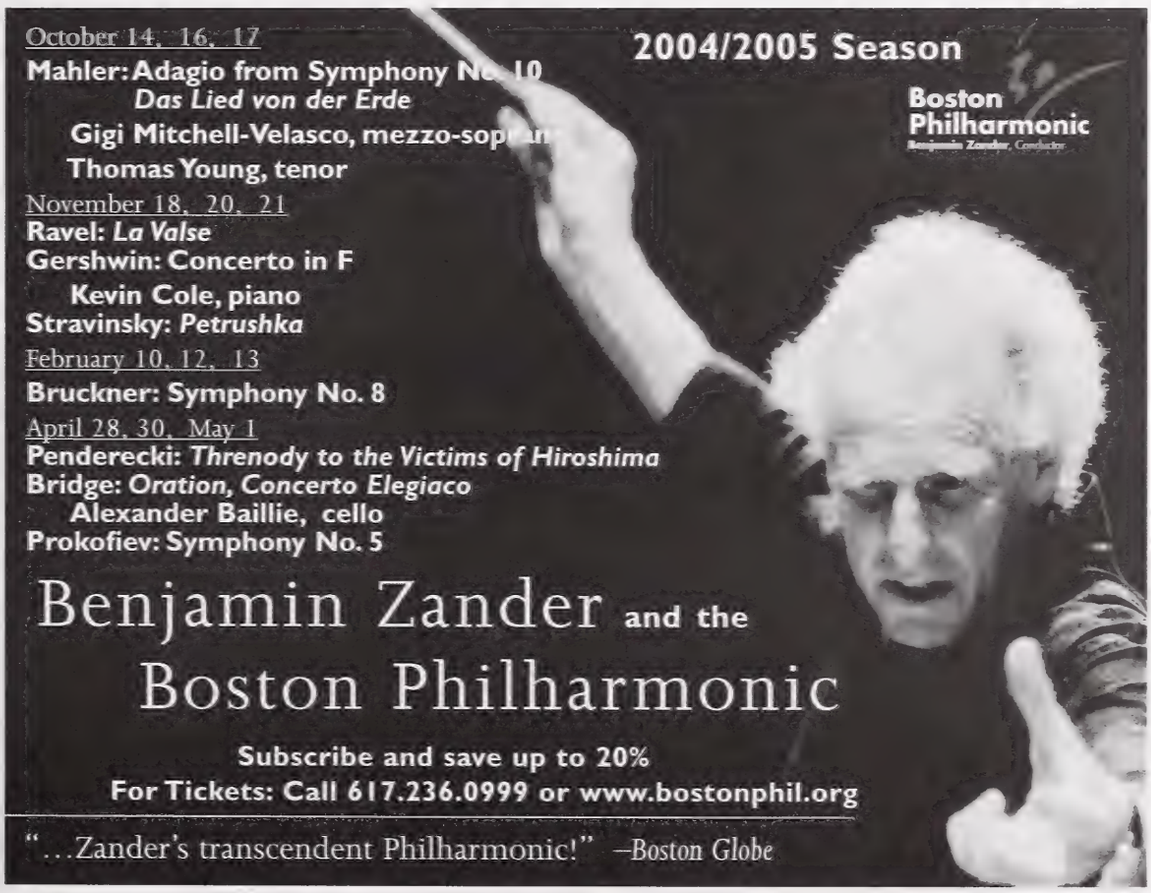
GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

Monnaie, and *Lakmé* and *Roméo et Juliette* with Opéra de Bordeaux. Concert highlights include Mozart's Mass in C minor and *Gurrelieder* at Carnegie Hall with the MET Orchestra and *Oedipus Rex*, *Otello*, and *Gurrelieder* with the Munich Philharmonic, all conducted by James Levine; Britten's Serenade for Tenor, Horn, and Strings with Sir Jeffrey Tate and the Minnesota Orchestra, and a concert of Italian opera arias and duets with the Cleveland Orchestra. This month's performances of Berlioz's *Roméo et Juliette* in Boston and New York mark his BSO debut.

Julien Robbins

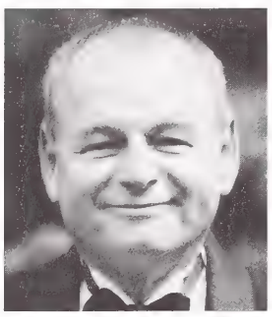


American bass-baritone Julien Robbins has sung more than 50 roles at the Metropolitan Opera in twenty-four consecutive seasons since his 1979 debut. Internationally, the Pennsylvania native has appeared in productions of *Don Giovanni*, *Le nozze di Figaro*, *La bohème*, *Aida*, *Carmen*, *Trouble in Tahiti*, *Il barbiere di Siviglia*, *Otello*, *Le Comte Ory*, and *Un ballo in maschera* with such companies as Milan's Teatro alla Scala, Berlin's Deutsche Oper, the Hamburg Staatsoper, the Lisbon Opera, l'Opéra de Nice, Opera de Monte Carlo, in São Paulo, Brazil, and at the Glyndebourne Festival. He is a frequent guest of such U.S. companies as San Francisco Opera, Lyric Opera of Chicago, Florida Grand Opera, Washington Opera, Spoleto Festival USA, and the opera companies of San Diego, Baltimore, Los Angeles, Santa Fe, Philadelphia and Cincinnati, and has made concert appearances in *I Capuleti e i Montecchi* with the Opera Orchestra of New York, Beethoven's *Choral Fantasy* with the Boston Symphony Orchestra under Seiji Ozawa, Beethoven's Symphony No. 9 with the Israel Philharmonic and Zubin Mehta, *Messiah* and Bach's B minor Mass with New York's Musica Sacra, and Mozart's Mass in C at Lincoln Center's Mostly Mozart Festival, among others. He has recorded Beethoven's *Choral Fantasy* with the Boston Symphony Orchestra for Telarc, Verdi's *La traviata*



for Deutsche Grammophon, and Strauss's *Salome* for Sony Classical. Julien Robbins made his BSO debut in Beethoven's *Choral Fantasy* in Boston in October 1982. His only other appearances with the orchestra were in music of Vivaldi the following spring.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.



Tanglewood Festival Chorus
John Oliver, Conductor

(*Names followed by asterisks denote chorus members who sing in the Small Chorus in the Prologue of Part I.)

Sopranos
Elise Ackermann
Sarah J. Bartolome
Jenifer Lynn Cameron
Susan Cavalieri
Emily Anderson Chinian
Anna S. Choi
Lisa Conant
Cari Ann Donnelly
Christine Pacheco Duquette
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Carrie L. Hammond
Lynne M. Hammond
Kendra Kachadoorian
Elizabeth Kastner
Carrie Kenney
Ann K. Kilmartin
Donna Kim
Eun-Jung Kim
Yoo Kyung Kim
Nancy Kurtz
Barbara Levy
Laura Mennill
Livia Racz
Julia Rubin-Cadrain
Sandra Brayton Runnels
Pamela Schweppe
Joan P. Sherman
Joy Tappen
Alison L. Weaver

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Betsy B. Bobo
Lauren A. Boice
Donna Brezinski Caliguri
Abbe Dalton Clark*
Betsy Clifford
Ethel Crawford*
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Rachel Hallenbeck
Yuko Hori
Stephanie M. Kluter
Gale Livingston
Louise-Marie Mennier*
Louise Morrish
Fumiko Ohara
Kathleen Schardin*
Cypriana V. Slosky*
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
A. Catherina Tymann
Cindy Vredeveld*
Marguerite Weidknecht

Tenors
Robert Allard
Brad W. Amidon
Brian Anderson
John C. Barr
Richard A. Bissell
Ed Boyer*
Stephen Chrzan
Andrew Crain*
Tom Dinger
Carey D. Erdman
Len Giambrone
J. Stephen Groff
John W. Hickman
Stanley Hudson
James R. Kauffman
Lance Levine
Ronald Lloyd
Henry Lussier*
Ronald J. Martin
Aaron Olson
Dwight E. Porter
Peter Pulsifer
David Raish
Peter L. Smith*
Don P. Sturdy*
Martin S. Thomson*
Stratton P. Vitikos
Kurt Walker*

Basses
Peter T. Anderson
Solomon Berg
Daniel E. Brooks
Kirk Chao
Matthew E. Crawford
Michael Cross
Arthur M. Dunlap
Matt Giamporcaro
Mark Gianino*
Alexander R. Goldberg
Jim Gordon
Mark L. Haberman
Jeramie D. Hammond*
Ishan Arvell Johnson
Marc J. Kaufman
David Kilroy*
John Knowles
G.P. Paul Kowal
Timothy Lanagan*
Daniel Lichtenfeld
Orville Y. Lim
Martin F. Mahoney II
Lynd Matt
Stephen H. Owades
Donald R. Peck*
David Perkins*
Michael Prichard*
Robert Saley
Karl Josef Schoellkopf
Kenneth D. Silber
Christopher Storer
Peter S. Strickland*
Bradley Turner
Peter J. Wender
Matthew Wright

Felicia A. Burrey, Chorus Manager
Anna Stowe, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist
Sarah J. Telford, French Language Coach

BOSTONMODERNORCHESTRAPROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

"Artistic Director Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous — superb instrumentalists at work and play."

THE NEW YORK TIMES

Voices **OCTOBER 1, 2004**

Works for voice and orchestra featuring singers Kendra Colton, Sanford Sylvan, Frank Kelley, Mary Nessinger and David Kravitz

Bernard Rands: Canti Trilogy **OCTOBER 29, 2004**

With singers Janna Baty, William Hite, and Daniel Cole

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

Boston Connection **JANUARY 22, 2005**

Showcasing composers and performers who make Boston their home — including percussionist Nancy Zeltsman and clarinetist Ian Greitzer

Minimalism **FEBRUARY 18, 2005**

Works by John Adams, Philip Glass, Steve Reich and Elena Ruehr

Takemitsu Tribute **APRIL 15, 2005**

In honor of the 75th anniversary of the Toru Takemitsu's birth. Includes Tan Dun's "Water Concerto" and works by Toru Takemitsu and Ken Ueno

ALL PERFORMANCES BEGIN AT 8 PM
AT NEW ENGLAND CONSERVATORY'S JORDAN HALL
UNLESS OTHERWISE INDICATED.

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

Education and Community Programs

The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.
- Programs in the schools and communities of Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Revere, Wachusset, Worcester, and in the Berkshires, that help reinforce and improve arts education.

A decade ago, state and federal education reform legislation created a role for arts institutions in strengthening public education. As a leader in the performing arts, the BSO recognizes and accepts this responsibility to make its resources available to help support arts learning. The BSO continues to develop and adapt its programs to help ensure the continued role of the arts in public education. This effort has become more critical as preparation of students for the MCAS standardized achievement test diverts resources and classroom time from arts education and deep cuts to the state's education budget have decimated arts programs in a number of schools.

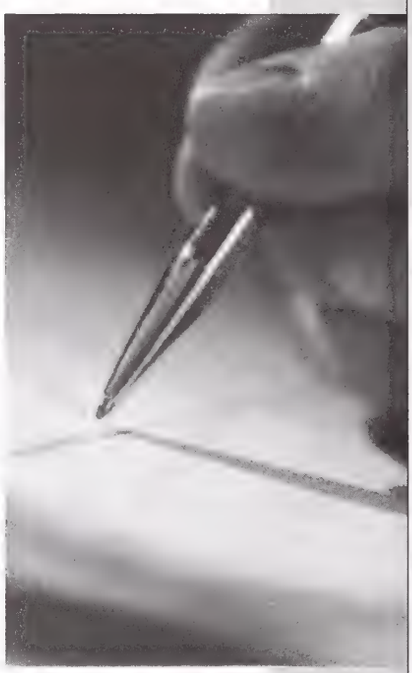
The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, during the past year.

For more information, contact Robert Meya, Acting Director of Major and Planned Giving, at (617) 638-9252.

Continued on page 63

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

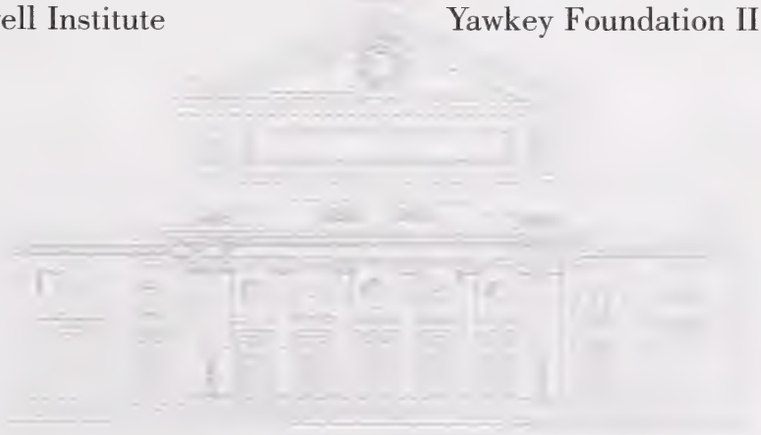
BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

Education and Community Programs *(continued)*

Anonymous (3)
The Abbey Group
Associated Grantmakers of Massachusetts
L. G. Balfour Foundation
Mr. and Mrs. Lee N. Blatt
Blue Cross Blue Shield of Massachusetts
Brookline Youth Concerts Fund
Mrs. Marion Dubbs
Ms. Michele C. Brown
Cambridge Community Foundation
Alfred E. Chase Charity Fund
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
Mr. Eric D. Collins
Irene E. and George A. Davis Foundation
Raymond J. Dulye Fund
Ernst & Young LLP
Mr. and Mrs. Daniel Freed
Gadsby Hannah LLP
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Mr. Gerald R. Jordan, Jr.
Stephen B. Kay and Lisbeth Tarlow
Kingsbury Road Charitable Foundation
Roger and Myrna Landay
The Lowell Institute
LPL Financial Services
The Edward MacCrone Charitable Trust
MetLife Foundation
The Millipore Foundation
National Endowment for the Arts
New Balance Athletic Shoe, Inc.
New Balance Foundation
Thomas A. Pappas Charitable Foundation
The Paul & Edith Babson Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Renee Rapaporte
Dr. Carol Reich and Mr. Joseph Reich
Rodman Ford Lincoln Mercury
The William E. and Bertha E. Schrafft Charitable Trust
State Street Foundation
The Nathaniel and Elizabeth P. Stevens Foundation
United States Department of Education
W.P. Stewart & Co. Foundation, Inc.
WHDH-TV, 7NEWS
The Cornelius A. and Muriel P. Wood Charity Fund
Yawkey Foundation II



BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

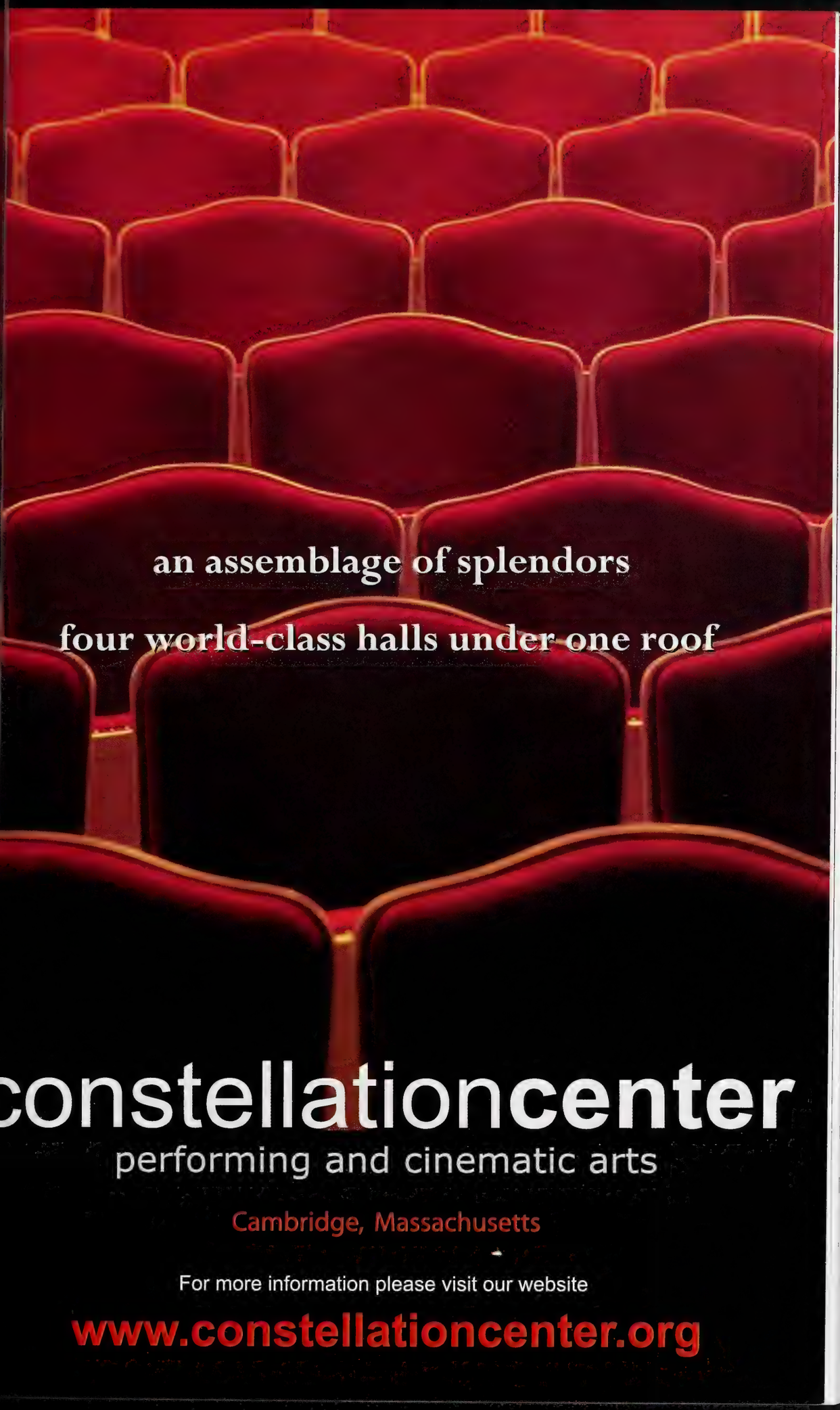
Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC² where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.





P|E|M

Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

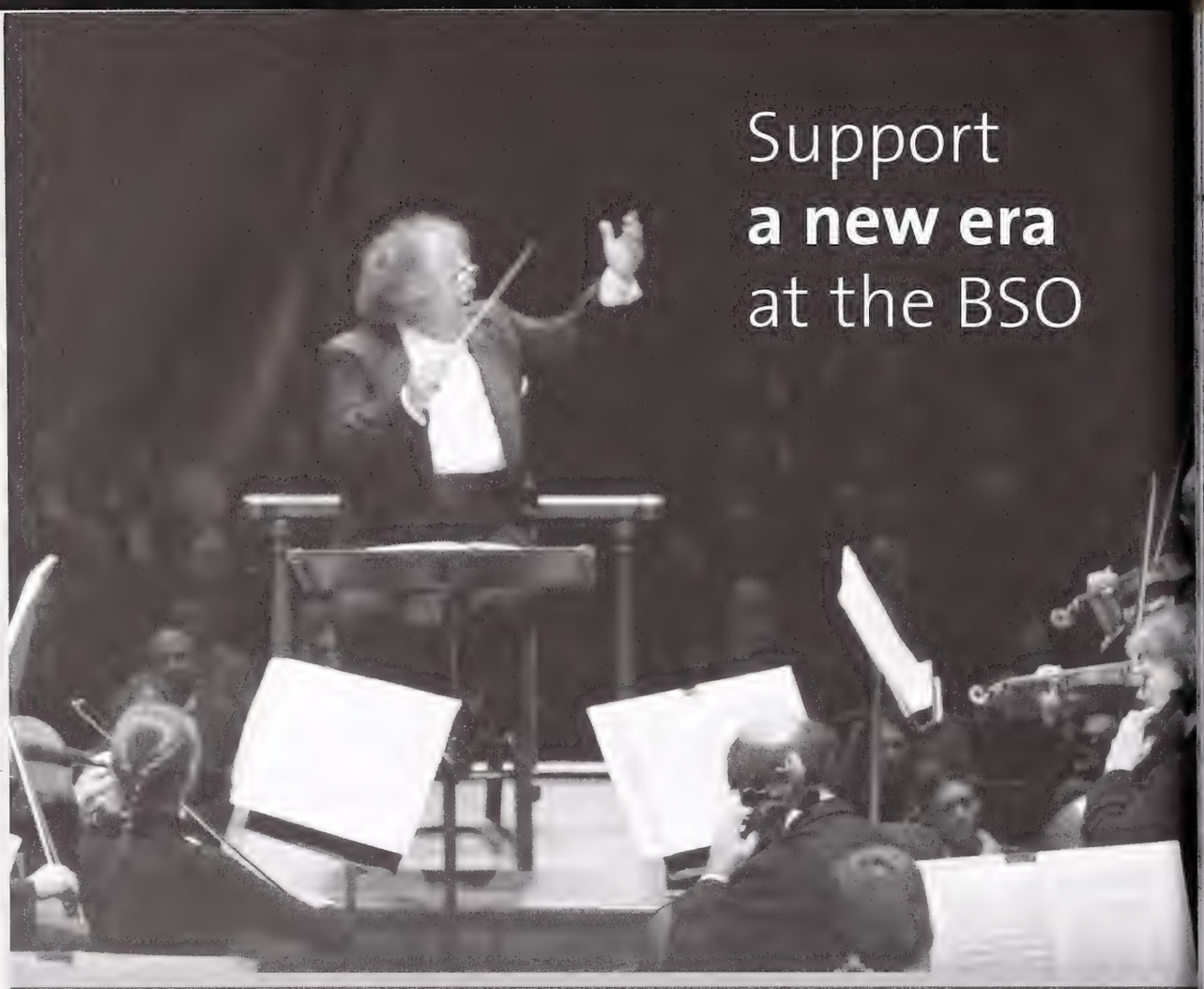
Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friend of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends o the BSO Office at (617) 638-927 or visit us online at www.bso.or

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

ACCOUNTING

Ernst & Young LLP
Daniel G. Kaye

KPMG LLP
Anthony LaCava

PricewaterhouseCoopers LLP
Michael J. Costello

ADVERTISING/ PUBLIC RELATIONS

Arnold Worldwide
Francis J. Kelly III

BBDO Worldwide
Andrew Robertson

Hill, Holliday
John M. Connors, Jr.

Jack Morton Worldwide
Josh McCall

O'Neill & Associates, LLC
Thomas P. O'Neill, III

Porter Novelli
Helen Ostrowski

Pro Media, Inc.
Nancy Ryan

ARCHITECTS

Margulies & Associates
Marc Margulies

AUTOMOTIVE

Boston Area Mercedes-Benz Dealers

Clair Automotive Network
The Clair Family

Jack Madden Ford Sales, Inc.
John P. Madden, Jr.

Franklin Ford
John P. Madden, Jr.

J.N. Phillips Auto Glass Co., Inc.
Alan L. Rosenfield

Rodman Ford Lincoln Mercury
Donald E. Rodman

Toyota
Tim Morrison
Kevin J. Flynn

Woburn Foreign Motors
George T. Albrecht

BANKING

Bank of America
Charles K. Gifford

Cambridge Trust Company
Joseph V. Roller II

Citigroup Global Corporate and Investment Bank
David Dodge

Citizens Financial Group
Lawrence K. Fish

Eastern Bank Charitable Foundation
Stanley J. Lukowski

HSBC Securities USA Inc.
Wendy Horn

Investors Bank & Trust Company
Michael F. Rogers

Sovereign Bank
John P. Hamill

CONSULTING: MANAGEMENT/FINANCIAL

Accenture
William D. Green

Bain & Company, Inc.
Dave Johnson

Booz Allen Hamilton
Dermot Shorten

The Boston Consulting Group
Grant Freeland

Hewitt Associates
Jan Seeler

Huron Consulting Group
George E. Massaro

Mercer Human Resource Consulting
James J. McCaffrey, Esq.

SCS Financial
Pete Mattoon

New Horizons Partners, LLC
James L. Bildner

Towers Perrin
Wayne E. Fingas

Continued on page 69



2004/05
24TH SEASON

Boston Artists Ensemble

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

Call 617.964.6553

For Season schedule, venues, directions and to download an order form:

www.BostonArtistsEnsemble.org

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.



Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

BSO Consolidated Corporate Fund *(continued)*

CONSULTING: COMMUNICATIONS/DESIGN

Lippincott Mercer

Sametz Blackstone Associates
Roger Sametz

CONSUMER PRODUCTS

Boston Acoustics, Inc.
Andrew Kotsatos

The Gillette Company
James M. Kilts

Kerrygold Irish Cheese & Butter

The Schawbel Corporation
William Schawbel

TDK Electronics Corporation

EDUCATION

Babson College
Brian M. Barefoot

ELECTRICAL/ELECTRONICS

City Lights Electrical Company, Inc.
Maryanne Cataldo

Hurley Wire and Cable
Arthur J. Hurley, Jr.

EMPLOYMENT

TEKsystems, Inc.
Michael Vining

ENERGY/UTILITIES

Ameresco, Inc.
George P. Sakellaris

City Lights/Tri-State Signal
John Deady

Global Companies LLC
Alfred Slifka

KeySpan Energy Delivery New England
Nickolas Stavropoulos

NSTAR
Thomas J. May

ENTERTAINMENT/MEDIA

Classical 102.5 WCRB
William W. Campbell

Greater Media, Inc.
Peter H. Smyth

New England Cable News
Philip S. Balboni

New England Development
Stephen R. Karp

WBZ-TV/WSBK-TV/ WLWC-TV
Pat Kreger

WCVB-TV, Channel 5
Paul La Camera

WHDH-TV, 7NEWS
Michael Carson

ENVIRONMENTAL

Clean Harbors Environmental Services, Inc.
Alan S. McKim

Initial Tropical Plants
Gary Maltais

FINANCIAL SERVICES/INVESTMENTS

Advent International Corporation
Peter A. Brooke

Atlantic Trust Pell Rudman
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

The Baupost Group, LLC
Seth A. Klarman

Boston Capital Corporation
Richard J. DeAgazio

Boston Stock Exchange
Kenneth R. Leibler

Clough Capital Partners LP
Charles I. Clough, Jr.

Dick and Ann Marie Connolly

Cypress Capital Management, LLC
Richard L. Arvedlund

Deutsche Bank Securities Inc.
Stuart C. Williams

Eaton Vance Corp.
Alan R. Dynner, Esq.

Essex Investment Management Co. LLC
Joseph C. McNay

Exel Holdings, Inc.
Paul M. Verrochi

Fidelity Investments

Goldman, Sachs & Co.

John Hancock
James Benson
John D. DesPrez III

Janney Montgomery Scott
Ted O'Connor

JPMorgan Chase

Kaufman and Company, LLC
Sumner Kaufman

Lehman Brothers

Longwood Investment Advisors
Robert A. Davidson

Loomis, Sayles & Company, LP
Robert J. Blanding

LPL Financial Services
Mark S. Casady

Mellon New England
David F. Lamere

Merrill Lynch
Cory Little

Morgan Stanley
Investment Banking Division

Navigator Management Co., L.P.
Thomas M. O'Neill

Parthenon Capital
Ernest Jacquet
John Rutherford

Perry Capital, LLC
Paul A. Leff

Putnam Investments
Charles E. Haldeman

Standard & Poor's
Robert L. Paglia

State Street Corporation
Ronald E. Logue
George A. Russell, Jr.

State Street Development Management Corp.
John R. Gallagher III

UBS

United Gulf Management, Inc.
Samer Khanachet

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Weston Presidio
Michael F. Cronin

FLOWERS

Winston Flowers
David Winston

Continued on page 71



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

BSO Consolidated Corporate Fund *(continued)*

FOOD SERVICE/ EQUIPMENT/INDUSTRY

Boston Concessions Group, Inc.
Joseph J. O'Donnell

Boston Showcase Co.
Jason E. Starr

Gourmet Caterers, Inc.
Robert Wiggins

Johnson O'Hare Company
Harry T. O'Hare, Jr.

GRAPHIC DESIGN

DiSanto Design
Roseanne DiSanto

Graphics Marketing Services, Inc.
Mike Lipson

HEALTH CARE

Blue Cross Blue Shield of Massachusetts
William C. Van Faasen
Cleve L. Killingsworth

Partners HealthCare System, Inc.

HIGH TECHNOLOGY

ATG

Analog Devices, Inc.
Ray Stata

EMC Corporation
Michael C. Ruettgers

Helix Technology Corporation
Robert J. Lepofsky

IBM
Sean C. Rush

Medical Information Technology, Inc.
A. Neil Pappalardo

Millipore Foundation
C. William Zadel

PerkinElmer, Inc.
Gregory L. Summe

Raytheon Company
William H. Swanson

Thermo Electron Corporation
Marijn E. Dekkers

Waters Corporation
Douglas A. Berthiaume

HOTELS/HOSPITALITY

The Fairmont Copley Plaza Boston
Jonathan D. Crellin

Four Seasons Hotel Boston
Peter O' Colmain

The Lenox Hotel/ Saunders Hotel Group
Roger A. Saunders
Gary and Jeffrey Saunders

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

INSURANCE

Allmerica Financial Corporation/The Hanover Insurance Company
Frederick H. Eppinger

Aon Risk Services, Inc. of Massachusetts
Kevin A. White

Arbella Insurance Group
John Donohue

Chubb Group of Insurance Companies
John H. Gillespie

William Gallagher Associates
Philip J. Edmundson

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Lexington Insurance Company
Kevin H. Kelley

Liberty Mutual Group
Edmund F. Kelly

Marsh USA, Inc.
John C. Smith

Savings Bank Life Insurance
Robert K. Sheridan

LEGAL

Bingham McCutchen LLP

Choate, Hall & Stewart
Harry A. Hanson III
Robert V. Jahrling III

Duane Morris LLP
Martin B. Shulkin
Richard J. Snyder

Edwards & Angell, LLP

Gadsby Hannah LLP
Paul E. Clifford, Esq.

Goodwin Procter LLP
Regina M. Pisa, Esq.

Kirkpatrick & Lockhart LLP
Mark E. Haddad, Esq.

Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

Nixon Peabody LLP
Robert Adkins, Esq.
Craig D. Mills, Esq.
Deborah L. Thaxter, Esq.

Palmer & Dodge LLP
Malcolm E. Hindin, Esq.

Skadden, Arps, Slate, Meagher & Flom LLP
Louis A. Goodman, Esq.

Weil, Gotshal & Manges LLP
James Westra, Esq.

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

MANUFACTURERS REP/ WHOLESALE

Martignetti Companies
Carmine A. Martignetti

Maxwell Shoe Company Inc.
Mark J. Cocozza

United Liquors Ltd.
A. Raymond Tye

MANUFACTURING

Bartley Machine & Manufacturing Co., Inc.
Richard J. Bartley

The Biltrite Corporation
Stanley J. Bernstein

Cabot Corporation
Kennett F. Burnes

Connell Limited Partnership
Francis A. Doyle

ControlAir, Inc.
Scott G. Comstock

Harvey Industries, Inc.
Alan M. Marlow

J.D.P. Co.
Jon D. Papps

New Balance Athletic Shoe, Inc.
James S. Davis

New England Business Service, Inc.
Robert J. Murray

Phelps Industries LLC
Richard J. Phelps

Continued on page 73

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

BSO Consolidated Corporate Fund *(continued)*

Reebok International, Ltd.
Paul B. Fireman

Tyco Healthcare
Richard J. Meelia

W.R. Grace & Company
Robert J. Bettacchi

Watts Water Technologies
Patrick S. O'Keefe

MEDICAL MANUFACTURING/ RESEARCH

Boston Scientific Corporation
Lawrence C. Best

PAPER MERCHANT

Lindenmeyr Munroe
David Manning

PHILANTHROPIC

The Bildner Family Foundation
James L. Bildner

Boston Red Sox Foundation

Mr. and Mrs. J. T. Carleton

Jim and Barbara Cleary

Mr. and Mrs. John M. Connors, Jr.

Jonathan and Seana Crellin

John and Diddy Cullinane

Joan and Ted Cutler

Bob and Rita Davis

The Egan Family

John F. Farrell & Associates
John F. Farrell, Jr.

High Meadow Foundation, Inc.

Mr. Albert A. Holman III

Mr. Gerald R. Jordan, Jr.

Mr. and Mrs. Harvey Chet Krentzman

Mr. and Mrs. Peter S. Lynch

Massachusetts Cultural Council
Peter Nessen

Mr. and Mrs. Richard A. Monaghan

The New England Foundation
Joseph C. McNay

New England Patriots Foundation

Mr. and Mrs. Joseph E. Norberg

Norman Knight Charitable Foundation
Norman Knight

Joseph and Joan Patton

Ms. Mary Ann Pesce

Mr. Thomas A. Russo

Mr. Thomas F. Ryan, Jr.

Mr. Thomas G. Stemberg

The John & Happy White Foundation
John H. White, Jr.

D.K. Webster Family Foundation
Dean K. Webster

Yawkey Foundation II
John Harrington

PRINTING/PUBLISHING

The Boston Globe
Richard H. Gilman

George H. Dean Co.
Kenneth Michaud

Herald Media, Inc.
Patrick J. Purcell

Merrill/Daniels
Ian Levine

The Studley Press, Inc.
Suzanne K. Salinetti

PROFESSIONAL SERVICES

Blake & Blake Genealogists, Inc.
Richard A. Blake, Jr.

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

Forbes Consulting Group, Inc.
David Forbes

ML Strategies, LLC
Stephen P. Tocco

REAL ESTATE/BUILDING/ CONTRACTING

The Abbey Group
David R. Epstein
Robert Epstein

Beacon Capital Partners

Boston Properties, Inc.
Edward H. Linde

Carruth Capital, LLC
Christopher Egan

Carson Limited Partnership
Herbert Carver

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

John M. Corcoran & Co.

Cummings Properties, LLC
William S. Cummings

The Davis Companies
Jonathan G. Davis

The Flatley Company
Thomas J. Flatley

The Halleran Company, LLC
Arthur J. Halleran, Jr.

Hines
David G. Perry

Jay Cashman, Inc.
Jay Cashman

McCusker-Gill, Inc.
Kevin Gill

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

New England Insulation Company
Theodore H. Brodie

Nordblom Company
Rodger P. Nordblom

S.R. Weiner & Associates
Stephen R. Weiner

Stonegate Group
Sean McGrath

Suffolk Construction Company, Inc.
John F. Fish

TA Associates Realty
Michael A. Ruane

Trammell Crow Company
Charles S. O'Connor
Sean M. Teague

RESTAURANTS

Dunkin' Donuts, Baskin Robbins & Togo's
William A. Kussell

Legal Sea Foods
Roger Berkowitz

RETAIL

B.J.'s Wholesale Club, Inc.
Michael T. Wedge

Continued on page 75

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season
at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box
office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

BSO Consolidated Corporate Fund *(continued)*

Christmas Tree Shops
Chuck Bilezikian

The E.B. Horn Co.
Philip H. Finn

Filene's
William Gingerich

Kohl's Department Stores

Staples, Inc.
Thomas G. Stemberg

The TJX Companies, Inc.
Bernard Cammarata
Christine A. Strickland

SCIENCE/MEDICAL

Bicon Dental Implants

Biogen Idec Foundation
James C. Mullen

Charles River Laboratories, Inc.
James C. Foster

Fisher Scientific International Inc.
Paul M. Montrone

M/C Communications
Stever Aubrey

SOFTWARE/ INFORMATION SERVICES

Eze Castle Software, Inc.
Sean McLaughlin

EDS
Joe Fraser

Keane, Inc.
Brian Keane

TELECOMMUNICATIONS

AT & T
Esther Silver-Parker

Intelligent Systems & Controls Contractors, Inc.
John Deady

Nortel Networks
Anthony Cioffi

Verizon
Donna C. Cupelo

TRAVEL/TRANSPORTATION

American Airlines
James K. Carter

Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Delta Air Lines

Grand Circle Corporation
Mr. and Mrs. Alan Lewis

VPNE Parking Solutions, Inc.
Kevin W. Leary

NEXT PROGRAM. . .

Thursday, December 9, at 8
Friday, December 10, at 1:30
Saturday, December 11, at 8

Pre-Concert Talks by
Robert Kirzinger, BSO
Publications Associate

JAMES LEVINE conducting

SCHOENBERG — *Verklärte Nacht*, Opus 4

MESSIAEN — *Et exspecto resurrectionem mortuorum*, for orchestra of woodwinds, brass, and metallic percussion

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice. (*Psalm 130:1,2*)

II. Christ being raised from the dead dieth no more; death hath no more dominion over him. (*St. Paul's Letter to the Romans, 6:9*)

III. The hour is coming when the dead shall hear the voice of the Son of God. (*Gospel According to St. John, 5:25*)

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy. (*St. Paul's First Letter to the Corinthians, 15:43*; *Apocalypse of St. John, 2:17*; *The Book of Job, 38:7*)

V. And I heard the voice of a great multitude. (*Apocalypse of St. John, 19:6*)

INTERMISSION

STRAVINSKY — *Symphonies of Wind Instruments*

BARTÓK — *Music for Strings, Percussion, and Celesta*

Andante tranquillo
Allegro
Adagio
Allegro molto

This fascinating, four-nation program encompasses works that spotlight the different instrumental sections of the orchestra, juxtaposing three unusually scored masterworks of the twentieth century with a work for string orchestra written in the waning years of the nineteenth. Schoenberg's emotionally saturated *Verklärte Nacht* ("Transfigured Night"; 1899), inspired by a poem of the same name and originally scored for string sextet, was reworked for string orchestra in 1917. Stravinsky's *Symphonies of Wind Instruments*, a seminal work from 1920, is virtually *Verklärte Nacht*'s opposite—an all-wind piece of austere Apollonian beauty. Messiaen's 1965 *Et exspecto*, for an orchestra of woodwinds, brass, and metallic percussion, is an exotic, sonically remarkable statement of the composer's devout Catholicism. Closing the program is Bartók's mysterious *Music for Strings, Percussion, and Celesta* (1936), which epitomizes its composer's musical language.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'B'—December 9, 8-10:25
Friday 'A'—December 10, 1:30-3:55
Saturday 'A'—December 11, 8-10:25

JAMES LEVINE conducting

SCHOENBERG	*Verklärte Nacht*
MESSIAEN	*Et exspecto resurrectionem mortuorum*
STRAVINSKY	*Symphonies of Wind Instruments*
BARTÓK	*Music for Strings, Percussion, and Celesta*

Thursday, January 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—January 6, 8-10:05
Friday Evening—January 7, 8-10:05
Saturday 'A'—January 8, 8-10:05
Tuesday 'C'—January 11, 8-10:05

HANS GRAF, conductor
SIR JAMES GALWAY, flute

HINDEMITH	*Konzertmusik* for strings and brass
MOZART	Flute Concerto No. 2 in D, K.314(285d)
BOLCOM	*Lyric Concerto*, for flute and orchestra
HINDEMITH	Symphony, *Mathis der Maler*

Sunday, January 9, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

J.S. BACH	Preludes and Fugues for string trio, K.404a (arr. MOZART)
VILLA-LOBOS	Trio for oboe, clarinet, and bassoon
BRAHMS	String Quintet No. 2 in G, Opus 111

Programs and artists subject to change.

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

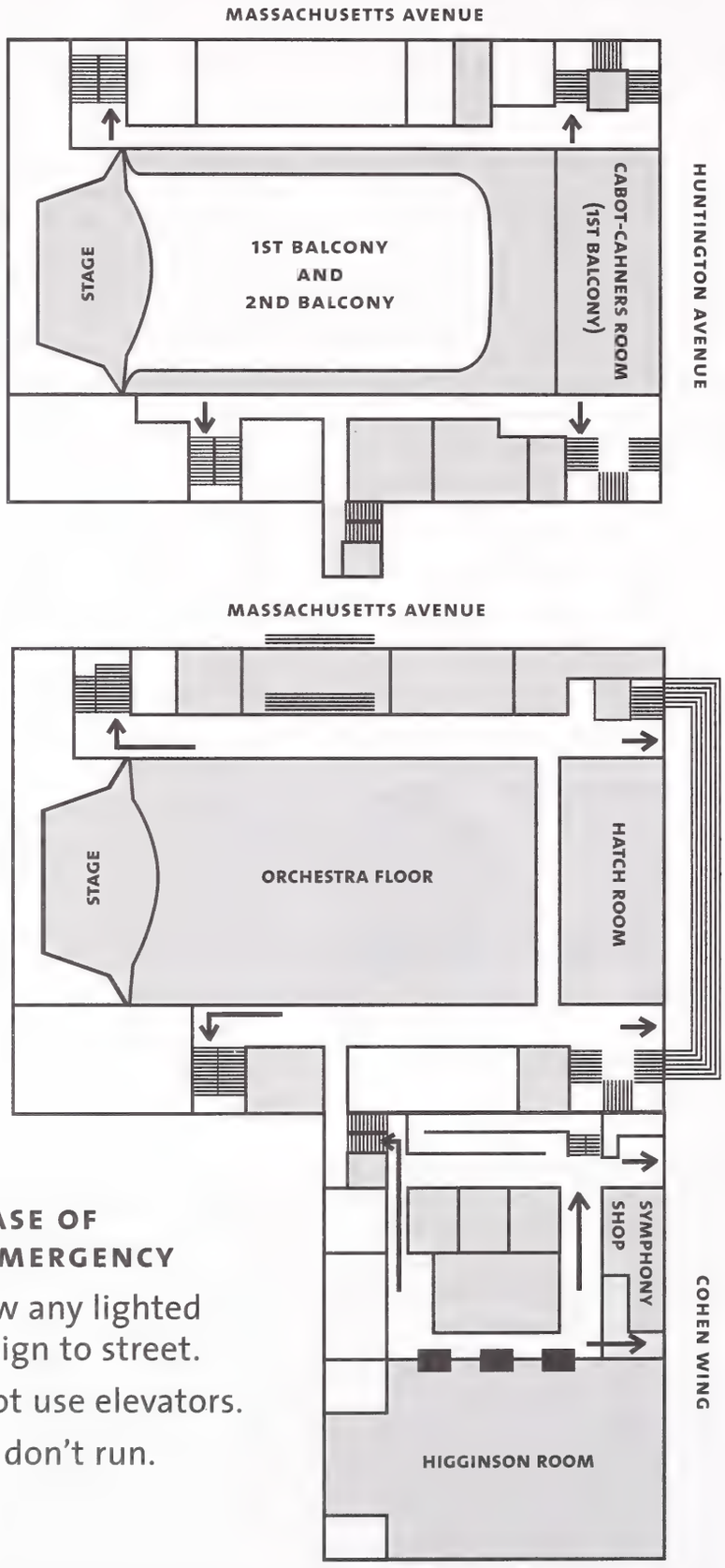




massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

BOSE®

Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID&COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467
617~969~6262 • Toll Free : 800~DAVIDCO
www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**

Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE





JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.



With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.

Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE

MOOD DISORDERS
PSYCHOTIC DISORDERS
ANXIETY-RELATED DISORDERS
PERSONALITY DISORDERS
SUBSTANCE ABUSE

"No health care facility has offered my family the kind of help we got at McLean."



The Pavilion at McLean Hospital

Our premiere evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.



REASON #16

the better to see you with

There are several reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like innovative radiology services that lead to more accurate diagnosis. From advancements in cardiology and gastroenterology, to organ transplantion and cancer care, see for yourself how we're advancing the art of healing. Visit **www.bidmc.harvard.edu** or call 800-667-5356.

Beth Israel Deaconess Medical Center®

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sc



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
BSO Music Director James Levine 8
The Boston Symphony Orchestra 10
This Week's Boston Symphony Orchestra Program 12
From the Music Director 13
Notes on the Program 15
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

Program copyright ©2004 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photographs by Michael Lutch (Levine) and Constantine Manos

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human* Resources
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Elisabeth Alleyne Dorsey, *Curriculum Specialist/Library Assistant* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

BSO

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases include two concerts: Charles Munch conducts Berlioz's *L'Enfance du Christ* with soloists including Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance broadcast simultaneously on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducts *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra, and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. The Munch DVD was released on November 30, the Barbirolli DVD on December 7. Future releases set for January 2005 include a Pierre Monteux-led BSO concert and an all-French program under Charles Munch. The VAI/BSO Archival DVDs will be available at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

"Sleigh Ride" – A New Holiday CD from Keith Lockhart and the Boston Pops Orchestra

"Sleigh Ride," a new compact disc featuring twelve holiday classics performed by the Boston Pops Orchestra under the direction of Keith Lockhart and featuring the Tanglewood Festival Chorus, John Oliver, conductor, is available now. The selections include "Joy to the World—A Fanfare for Christmas Day," Randol Bass's arrangement of the familiar carol; a choral arrangement of the classic poem "'Twas the Night Before Christmas"; the *Hallelujah* Chorus from Handel's *Messiah*; "The Adoration of the Magi" from Respighi's *Three Botticelli Pictures*; "Songs from the Hill Folk," a medley of traditional Appalachian songs featuring young vocalist Jesse Goldberg; a gospel arrangement of "Do You Hear What I Hear?" featuring vocalist Renese King; "Kije Takes a Ride (after Prokofiev)," a jazz arrangement of the "Troika" from

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

Prokofiev's score for the film *Lieutenant Kije*; a "Winter Weather" medley including "I've Got My Love to Keep Me Warm," "I Love the Winter Weather," and "Baby It's Cold Outside"; "O Holy Night" featuring Tony Award-winner Alfred Boe; Don Sebesky's "Joy"; a "Happy Holidays" medley; and the title track, the original version of the Leroy Anderson classic, given its premiere by Arthur Fiedler in 1948.

"Sleigh Ride" is available exclusively through www.bostonpops.org, at the Symphony Shop, and by phone at 1-888-266-1200. The cost is $16.99 (plus shipping if ordered by phone or through the website). "Sleigh Ride" is the Pops' first self-produced and self-distributed recording, and Keith Lockhart's ninth recording with the Boston Pops Orchestra in his ten seasons as Pops Conductor.

The Jane deP. and Edwin S. Webster Memorial Concert
Friday, December 10, 2004

The Friday-afternoon concert on December 10, 2004, has been supported by the Jane deP. and Edwin S. Webster Memorial Concert Fund. Mrs. Jane deP. Webster was a faithful subscriber to the Friday-afternoon concerts for many years. The Boston Symphony Orchestra is grateful to the Edwin S. Webster Foundation and the family of Mrs. Webster for helping to sustain the Friday-afternoon concert tradition.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marble-

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

head/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 2 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses music of Schoenberg, Messiaen, Stravinsky, and Bartók. Next month, Helen Greenwald of the New England Conservatory of Music discusses Hindemith, Mozart, and Bolcom (January 6-11), BSO Director of Program Publications Marc Mandel and Publications Associate Robert Kirzinger discuss Sibelius and Babbitt (January 13-15), and Harlow Robinson of Northeastern University discusses Ullmann and Shostakovich (January 19-25).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

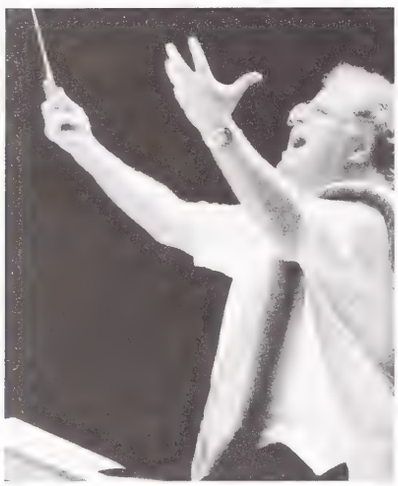
Disability Services Telephone Line

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Thursday, December 9, at 8
Friday, December 10, at 1:30
THE JANE DEP. AND EDWIN S. WEBSTER MEMORIAL CONCERT
Saturday, December 11, at 8

JAMES LEVINE conducting

STRAVINSKY — *Symphonies of Wind Instruments*

MESSIAEN — *Et exspecto resurrectionem mortuorum,* for orchestra of woodwinds, brass, and metallic percussion

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice.
(*Psalm 130:1,2*)

II. Christ, being raised from the dead, dieth no more; death hath no more dominion over him.
(*St. Paul's Letter to the Romans, 6:9*)

III. The hour is coming when the dead shall hear the voice of the Son of God.
(*Gospel According to St. John, 5:25*)

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy.
(*St. Paul's First Letter to the Corinthians, 15:43*; *Revelation, 2:17*; *The Book of Job, 38:7*)

V. And I heard the voice of a great multitude.
(*Revelation, 19:6*)

INTERMISSION



BARTÓK — Music for Strings, Percussion, and Celesta

Andante tranquillo
Allegro
Adagio
Allegro molto

SCHOENBERG — *Verklärte Nacht*, Opus 4

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 10:25 and the afternoon concert about 3:55.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, and to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Week 9

From the Music Director

This sort of program—one that explores limited but varied instrumental sections of the orchestra as it progresses from one work to the next—provides a special kind of opportunity for the conductor to work separately with the different sections of the orchestra in rehearsal and in performance. At the same time, each of these works by some of the greatest 20th-century composers is an undisputed masterpiece.

In *Symphonies of Wind Instruments*, Stravinsky uses the word "*symphonies*" in the same sense that Milton Babbitt uses "*concerti*" in his upcoming BSO commission *Concerti for Orchestra*, referring to the mixing and contrasting of sonorities. Though written in memory of Debussy, and so reflective of Debussy's harmonic world, *Symphonies of Wind Instruments* is still pure Stravinsky. One of the things that makes the piece so interesting is its amazing variety of material, especially given how short the piece is and how much repetition of material there is in it. One way that Stravinsky provides variety is to notate the material differently when it recurs, thereby enlivening the music, and also necessitating particular care and attentiveness from both conductor and ensemble.

Messiaen's *Et exspecto resurrectionem mortuorum* is the most remarkable piece for its instrumentation that we have—winds, brass, and a strongly imagined percussion section. There's nothing else like it even in Messiaen's own

output, and it's the piece of his I most like to play. It mixes the composer's great religious belief and fervor with—in the form of imitated bird calls—his equally strong interest in nature; and Messiaen makes it clear how the elements of religion and nature embrace each other. There's a great deal of slow music in which the "after-rings" of the resonant metallic percussion require a tempo connected to the dying out of their resonance (even extending to the length of pauses between movements). This not only simulates nature, but allows the slow segments to have a cumulative effect similar to that of certain prayers. At the same time, the sense of religious fervor doesn't stand in the way of the music's overpowering dramatic effect; the fast sections have many fast notes indeed. Thus the work is filled with contrasts of sonority, figuration, and tempo.

Bartók's Music for Strings, Percussion, and Celesta is one of the great masterpieces. It's completely original, not just in its overall combination of instruments but also in the way he divides the strings into multiple sections. In the first movement, so much of the material reflects Bartók's fascination with contrapuntal form coupled with his very specific sense of harmonic development. Then the two quicker movements are derived from folk dance, and the *misterioso* third movement incorporates the percussion in a manner quite different from the outer movements.

Schoenberg wrote *Verklärte Nacht* originally for string sextet, expanding it later for orchestral strings, at which time he entered many directions into the score that do not appear in the original (offering much food for thought when comparing the two versions). This is the Schoenberg piece that no one has difficulty getting into. Though tonal, its use of tonality is very much the composer's own, quite unlike that of such other late-19th- and turn-of-the-century composers as Wagner, Brahms, Debussy, Sibelius, or Mahler. It's also the real jumping-off point for the mature Schoenberg—his first masterpiece. And like the Dehmel poem that inspired it, Schoenberg's music is so strongly positive and moving.

From the perspective of the listener, this is a real "maximum contrast" program, as it moves from Stravinsky's *Symphonies of Wind Instruments* to the Messiaen, which adds brass and percussion to the wind ensemble, and then after intermission from Bartók's Music for Strings, Percussion, and Celesta to Schoenberg's *Verklärte Nacht* for strings alone. For the musicians, working on pieces that spotlight varied sections of the orchestra is not only fun, but lets us expand and develop our collaboration by addressing questions that can be quite different from what typically occurs when the full orchestra rehearses together.



Igor Stravinsky
Symphonies of Wind Instruments



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on the Gulf of Finland, on June 17, 1882, and died in New York on April 6, 1971. He wrote Symphonies of Wind Instruments *primarily in the second half of 1920, in part for a December 1920 edition of the periodical "La Revue musicale" commemorating Claude Debussy, to whom Stravinsky dedicated the work. Serge Koussevitzky conducted the first performance on June 10, 1921, at Queen's Hall, London. Stravinsky revised the work (as he did many other pieces) during the second half of the 1940s. It is the 1947 version that we hear at these concerts. Stravinsky led a group of film studio musicians in a private performance in Hollywood on January 30, 1948. Ernest Ansermet conducted a broadcast performance the following evening. Ansermet also conducted the first Boston Symphony Orchestra performances of* Symphonies of Wind Instruments, *in Boston and New York, in January 1956, subsequent performances being given by Pierre Boulez, Michael Tilson Thomas, Joseph Silverstein, Esa-Pekka Salonen (the BSO's only Tanglewood performance, on July 13, 1985), Bernard Haitink, and David Robertson (the most recent subscription performances, in February 2002). The revised score calls for three flutes, two oboes and English horn, three clarinets, three bassoons (third doubling contrabassoon), four horns, three trumpets in B-flat, three trombones, and tuba. The duration of the work is about eight minutes.*

> "I did not, and indeed I could not, count on any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments."
>
> —Igor Stravinsky, *An Autobiography* (1936)

Stravinsky here writes of his *Symphonies of Wind Instruments* at a distance of some fifteen years, and perhaps with his recollection colored by the work's actual reception over that time. Its scoring for winds only makes it unusual fare for an orchestra concert—how often does one hear even acknowledged wind masterpieces like this and Mozart's *Gran Partita* in symphony programs? At its premiere, Koussevitzky's placement of the work directly after Rimsky-Korsakov's splashy, brilliantly orchestrated *Coq d'or* marches and on a program with works by Rachmaninoff, Glazunov, and Scriabin all but guaranteed the eclipse of Stravinsky's "austere ritual." This was exacerbated by Koussevitzky's decision to have the excess Rimsky orchestra exit the stage, leaving Stravinsky's winds in their original places. The sight of this smallish group, separated from the conductor by music stands and empty chairs, gave to that first audience, including the composer, an impression of incompleteness.

According to the London *Sunday Times* critic Ernest Newman, in the immediate flush of the work's apparent initial failure Stravinsky publicly blamed Koussevitzky for trying too hard to invest the work with "expression." The conductor responded that he'd only had two rehearsals for the whole program, and, later, sent a missive to the *Times*:

> I did not think it quite proper for myself to make till the present moment any objections about those statements, but now, as "the chicken is dead, and everyone knows it," it is surely permissible for me also to say a few plain words.... As to the



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

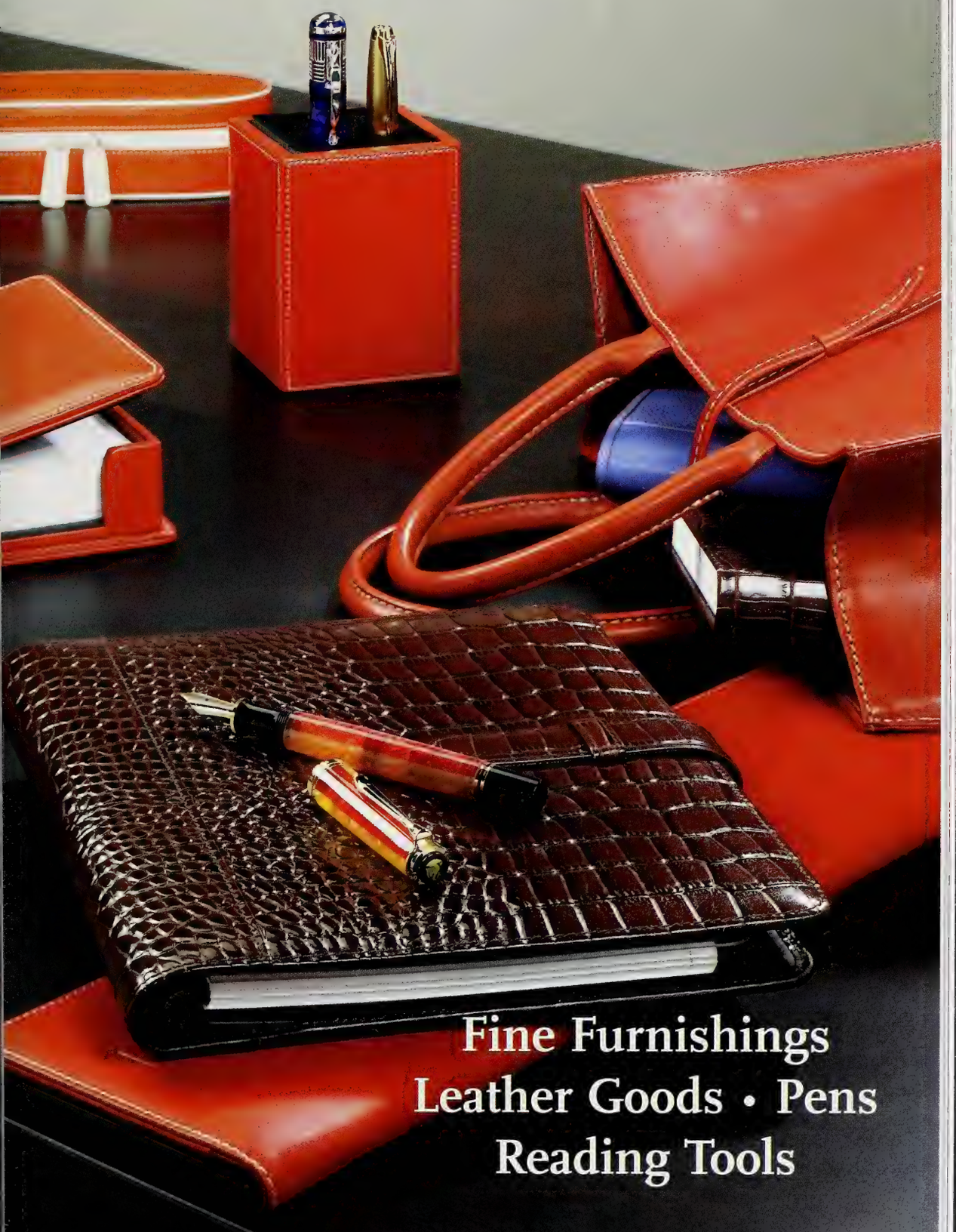
Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

LEVENGER



Fine Furnishings
Leather Goods • Pens
Reading Tools

The Prudential Center • 111 Huntington Avenue, Back Bay, Boston
617-536-3434 • Levenger.com

ART DECO
1910·1939
SLEEK·SEXY·MODERN



mfa BOSTON

GLAMOROUS WORKS OF ART CREATED BY THE STYLE-SETTERS
OF THE ERA INCLUDING CHANEL, LALIQUE, AND CARTIER

AUGUST 22, 2004 – JANUARY 9, 2005
MUSEUM OF FINE ARTS, BOSTON
FOR TICKETS, 617-542-4MFA OR WWW.MFA.ORG

ORGANIZED BY THE V&A, LONDON. CO-SPONSORED BY Merrill Lynch
MEDIA SPONSOR IS CBS 4 PRINT MEDIA SPONSOR IS The Boston Phœnix

HOOD ORNAMENT. **1935 AUBURN 851 'BOAT-TAIL' SPEEDSTER.** MICHAEL G. TILSON III.
PHOTOGRAPH ©2004 MICHAEL FURMAN.

> symphony itself, I see in it nothing new for Mr. Stravinsky's art.... [T]he symphony contains also reminiscences of *Petrouchka* and *Le Sacre du Printemps*.... [E]ven the greatest composers have sometimes weak moments, and that does not give them any right to attribute their own mistakes to other people in order to acquit themselves in case of failure....

Incidentally, Koussevitzky maintained in the same letter that Stravinsky pressured him to take on the piece; Stravinsky (albeit years later) wrote that the conductor "asked me to entrust him with the first performance."

Perhaps not surprisingly, Koussevitzky never conducted *Symphonies of Wind Instruments* with the Boston Symphony Orchestra during his twenty-five-year tenure here, but he continued to be one of the composer's closest colleagues and most ardent supporters as both conductor and publisher. In addition to conducting the ballets *Petrushka*, *The Firebird*, and *The Rite of Spring*, Stravinsky's most familiar works then and now, Koussevitzky was responsible for American or world premieres of many of the composer's so-called neoclassical works, including the Piano Concerto (1923), the Violin Concerto, *Symphony of Psalms*, and the *Capriccio* for piano and orchestra. That he seems to have initially disliked or mistrusted the same Apollonian aesthetic principles as used in *Symphonies of Wind Instruments* can be marked down to their novelty at the time Stravinsky wrote the piece. The composer himself was relatively inarticulate about "neoclassicism" until he had the perspective of the work's first performance behind him.

If *Symphonies of Wind Instruments* was the first major abstract work of Stravinsky's neoclassical period, it might be viewed as a kind of denouement for the stripped-down style that he had been honing since the early 1910s. In part due to economies necessary during World War I, the composer's orchestral excesses (as he was later to consider them) gave way to smaller works in the middle and late years of the decade, notably the "burlesque" theater works *Renard*, *L'Histoire du soldat*, and *Les Noces*. Concurrent with the shrinking of the ensemble came essential considerations of timbral quality and what one might call "anthropological" makeup (particularly in *Les Noces*) relating to Russian peasant music.* A direct connection to the clarified textures of Baroque music (so ex-

*Stravinsky had also been infected by Arnold Schoenberg's *Pierrot Lunaire*, about which he wrote in his 1935 autobiography, "I did not feel the slightest enthusiasm about the aesthetics of the work.... But on the other hand, I consider that the merits of the instrumentation are beyond dispute." His tiny song cycle *Pribouatki* (1914), though on a much smaller scale than *Pierrot*, seems to be a direct reaction to Schoenberg's piece.

Keys To Your Soul
Restored Steinways Available
A Tradition of Excellence
Since 1950
Acme PIANO CRAFTSMEN
Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com


NEW ENGLAND CONSERVATORY

It's about the music

New England Conservatory 2004-2005 Opera Season
presents Benjamin Britten's *The Turn of the Screw*
Fri-Sat December 11-12, 8pm Sun December 13, 3pm
Cutler Majestic Theatre (219 Tremont St., Boston)
Tickets: Cutler Box Office, ph: 800-233-3123, www.telecharge.com

NEC Concert Choir, Chamber Singers, and Women's Choir
featuring works by Hindemith, Poulenc, and Pinkham
Mon December 13, 8pm, NEC's Jordan Hall

Gala Chamber Music Concert
featuring selected top NEC student ensembles
Tue December 14, 8pm, NEC's Jordan Hall

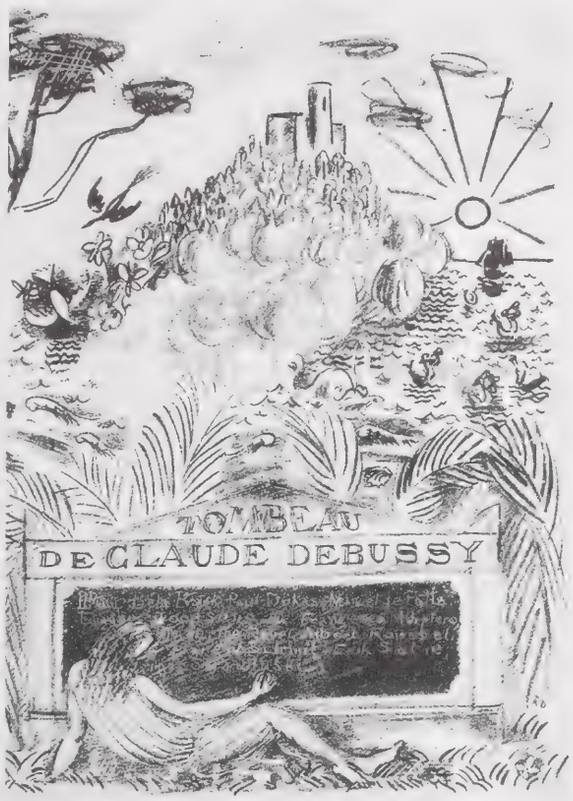
Gabriel Chodos, piano recital
NEC piano department co-chair performing works by Liszt, Beethoven
Mon January 24, 8pm, NEC's Jordan Hall

For complete concert info and to sign up
for our e-newsletter, visit **www.newenglandconservatory.edu**

Free concerts almost every night of the year. Located just one block from Symphony Hall at 290 Huntington Ave.

plicitly important a few years later) came when the Ballets Russes impresario Diaghilev asked Stravinsky to produce a ballet using Baroque source music. The result was the delightful pastiche *Pulcinella*.

Stravinsky finished *Symphonies of Wind Instruments* seven months after that ballet's premiere. Although Stravinsky's friend and protégé Robert Craft tells us that preliminary sketches for the piece first appeared in the summer of 1919, Stravinsky's material impetus for the work came in the form of an invitation to submit a short piece to a new periodical *La Revue musicale* for an issue entitled "*Tombeau de Claude Debussy*." Debussy had died in 1918, and the idea was for several of his colleagues to write pieces in his memory. The somber chorale that ends *Symphonies of Wind Instruments*, the first section of the work that Stravinsky completed, was published in the December 31, 1920 supplement to the magazine along with pieces by Ravel, Malipiero, Satie, and others.



Raoul Dufy's cover for the December 1920 edition of "La Revue musicale" commemorating Debussy, which included the chorale from Stravinsky's "Symphonies of Wind Instruments"

As can be heard in the piece's jump-cuts from section to section, *Symphonies of Wind Instruments* was for Stravinsky a project of assembly similar to his work with blocks of preexisting music in *Pulcinella*. The biggest difference was the fact that this time the music is all Stravinsky. Koussevitzky was right that there are echoes of the early ballets, both in musical character and in architecture. The technique of moving from music of one texture and tempo to another is already present in *Petrushka* (recall the organ grinder's entrance), but here we have no story line to facilitate the shift for the audience. The music's three basic characters are the Debussy chorale, foreshadowed briefly in snatches throughout the piece; supple, *Rite of Spring*-like duets in flute and clarinet, and march-like, rhythmically assertive chords (shades of *L'Histoire du soldat*).

In the late 1940s after coming to the United States, Stravinsky revised many of his early works with an eye to protecting U.S. copyrights for his music, particularly that which was originally published in Russia. (*Symphonies of Wind Instruments* had never been published in its original form anyway, although Arthur Lourié's piano transcription appeared in the late 1920s.) Stravinsky began the revision of *Symphonies of Wind Instruments* in 1945, completing it in 1947. The revisions consist primarily of simplified instrumentation and some adjustments of rhythm and meter, including breaking longer irregular measures into shorter ones (for example, the opening 5/8 measure becomes two measures, 2/8 and 3/8). These changes make no appreciable difference to the overall effect of the piece, which remains a watershed in the composer's work and a crucial touchstone for the era of restraint, irony, and new musical approaches known as neoclassicism.

—Robert Kirzinger

COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**
Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**
A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**
Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**
Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**
Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**
Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

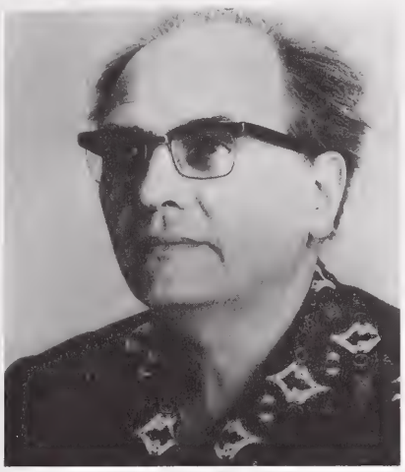
COLDWELL BANKER
RESIDENTIAL BROKERAGE

(800) 548-5003
Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

Olivier Messiaen

Et exspecto resurrectionem mortuorum, for orchestra of woodwinds, brass, and metallic percussion



Olivier Messiaen was born in Avignon, France, on December 10, 1908, and died in Paris on April 28, 1992. He composed Et exspecto resurrectionem mortuorum *in Petichet in 1964 on a commission from André Malraux. The first performance was a private one in the Sainte-Chapelle, Paris, on May 7, 1965, conducted by Serge Baudo. The public premiere, again with Baudo conducting, took place in the Cathedral of Nótre Dame de Chartres on June 20, 1965. The only Boston Symphony Orchestra performances until now were given by Michael Tilson Thomas, at the "Spectrum" concerts of April 31 and March 1, 1972, and then at Tanglewood the following August 19; and by Simon Rattle, who led subscription performances in January 1994. The score calls for three ensembles: Woodwind—two piccolos, three flutes, three oboes and English horn, three clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon; Brass—trumpet in D, three trumpets, six horns, three tenor trombones, bass trombone, tuba, and bass saxhorn in B-flat; and Metallic Percussion—three sets of tuned cow bells (cencerros), tubular bells, six gongs, and three tam-tams.*

Olivier Messiaen began his musical education as a young child in his native Avignon. His taste for music was awakened by a Christmas gift he received in 1916—scores of *The Damnation of Faust* and *Don Giovanni*, a remarkable gift for an eight-year-old! Two years later his family moved to Nantes and he took formal instruction in harmony. His teacher, Jehan de Gibon, gave him the score of Debussy's *Pelléas et Mélisande*. Messiaen has described his encounter with this work as "a real bombshell...probably the most decisive influence of my life." Messiaen entered the Paris Conservatoire at eleven. In 1926 he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years he bore off the palm in music history and in composition. His teachers included Marcel Dupré for organ, Messiaen's principal instrument, and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early '70s. He began teaching in Paris in the École Normale de Musique and the Schola Cantorum. And, of course, he continued composing. Already during the 1930s his music was introduced to Boston by Serge Koussevitzky, who led the American premiere of *Les Offrandes oubliées* (*The Forgotten Sacrifices*) in October 1936, when the composer was not yet twenty-seven. (The BSO will perform this work in April under Ludovic Morlot.) Messiaen's connection with the Boston Symphony Orchestra continued for the rest of his life. He was composer-in-residence at Tanglewood in 1949; that December Leonard Bernstein led the BSO in the world premiere of the *Turangalîla-symphonie*, commissioned by Koussevitzky. Other Messiaen works performed by the Boston Symphony Orchestra over the years include *L'Ascension* (Koussevitzky, Eugene Ormandy, and Richard Burgin), *Chronochromie* (Georges Prêtre), *Concert à quatre* (Myung-Whun Chung), *Et exspecto resurrectionem mortuorum* (Michael Tilson Thomas and Simon Rattle), *Oiseaux exotiques* (Seiji Ozawa), *Réveil des oiseaux* (Ingo Metzmacher), and *Three Short Liturgies of the Divine Presence* (Ozawa). After Seiji Ozawa conducted the world premiere of Messiaen's six-hour-long opera *Saint Francis of Assisi* in Paris in 1985, he gave the American premiere of three scenes in concert format with the Boston Symphony. In the winter of 1992, the BSO gave its last American premiere of a new Messiaen piece, *Un sourire*,

When your financial circumstances
are as complex as a Mahler symphony
and require as much skill to conduct,
you need advisors who already know the score.

COMMON SENSE
UNCOMMON HARMONY

We have been advising
New England families since 1885
and providing a level of personalized service
that may be music to your ears.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

a tribute to Mozart, under the direction of Marek Janowski, who had commissioned it.

One of the major elements of Messiaen's work was his deep and mystical religious faith. He thoroughly absorbed the musical elements of the Catholic tradition through his many years as a distinguished organist, and he could, when he chose, employ the traditional melodies of Gregorian chant for both musical and symbolic purposes in his own scores, as he does in the fourth movement of *Et exspecto resurrectionem mortuorum*. This religious thread is central to many of his most significant and effective works.

That religious faith formed the basis for one of his best-known and most moving compositions, *Quatuor pour la fin du temps* (*Quartet for the End of Time*), which he wrote while imprisoned in a Silesian military camp in 1940. Finding three other musicians who had managed to retain their instruments, he composed the work for a quartet, with himself as pianist, drawing upon imagery from the book of *Revelation* (the same source as some of the images in *Et exspecto*). The four musicians gave the first performance of the quartet in those stark surroundings in 1941.

After his release from the camp in 1941, Messiaen became professor of harmony at the Conservatoire. Not long afterward he began the series of lessons in the home of a friend that attracted the attention of the brightest young composers at the institution, notably Pierre Boulez. He was named Professor of Composition at the Conservatory in 1966 and was elected a member of the Institut the following year.

Messiaen was a renowned ornithologist and often included actual birdcalls, collected all over the world, in his music. For a period in the 1960s, especially, some of his largest works were based almost entirely on musical gestures created in imitation of the songs of specific birds, which the composer always gratefully acknowledged in his prefaces.

As a musician, Messiaen liked to refer to himself as a "rhythmician," since he had spent years in a detailed study of the elements of rhythm, not only in the European art-music tradition, but also the rhythmic concepts of the ancient Greek and Hindu traditions.

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Celebrating Youth

Saturday, January 29, 2005 8pm
Stoneham Theatre, Stoneham

Sunday, January 30, 2005 3pm
NEC's Jordan Hall, Boston

Vivaldi	Flute Concerto in D, op.10 no.3, "The Cardinal"
Grieg	Two Norwegian Dances, op.63
Holst	Brook Green Suite
	Musical Heritage winners Youth Competition winners
Jakoulov	All at Once (2004) with **Anna Myer and Dancers** (Boston Premiere)



***"Anna Myer** is a master weaver...her choreographic voice is quietly bizarre, but it is all her own."*
—New York Times

781-224-1117 www.newenglandstringensemble.org

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Sculpture by [illegible]

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

The three threads of Catholic mysticism, birdsong, and exotic rhythms all come together in *Et exspecto resurrectionem mortuorum*. The title comes from the Nicene Creed: "And I look for the resurrection of the dead." Though the five movements are untitled, each is preceded in the score by a Biblical quotation (or an assemblage of quotations) to reflect the theme of a transition from despair to faith. For a composer who could, upon occasion, write some of the most complex music of our time, Messiaen's score is amazingly direct and straightforward, though, as always, filled with gestures that have symbolic significance as much as a purely aesthetic one.

During the decade before the composition of *Et exspecto*, Messiaen had concentrated on the exploitation of timbre and rhythm, with little or no attention to melody. Then with *Sept Haïkaï* of 1962, inspired by Japanese gagaku theater, he returned to a kind of melody-based music. And in his next piece, *Couleurs de la cité céleste* (1963), he made greater use of chant melodies and less of the birdsong that had so dominated his work of the few years previous. Thus, with *Et exspecto* (1964) he blends melody (including subtle and rare quotations of birdsong or chant), rhythm, and timbre in a way that allows each aspect its own significant role.

The overall effect of the work is one of monumental grandeur and a new simplicity. One elementary illustration of the simple directness of Messiaen's musical imagery comes in a comparison of the beginning and end of the work: it starts in darkness, a

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

BE THE FIRST TO SEE IT! GET GREAT SEATS AT EARLY SHOWS!

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*

2 shows **JUST ADDED!**
DEC 14 at 7:30pm
DEC 31 at Noon

Boston's Magical Holiday **TRADITION!**



the NUTCRACKER

Presented by Fidelity INVESTMENTS

NOV 26 • DEC 31

AT THE COLONIAL THEATRE

Tickets make the perfect holiday gift!

Brand New **PRODUCTION!**

WCVB-TV BOSTON 5

Television Partner

Tickets at the Box Office OR through Ticketmaster.com,
617.931.2787 Groups of 20+ call 617.482.8616

LEXUS BOSTON HOUSTON DALLAS BROADWAY Series

TTY 617.426.3444

www.bostonballet.org
Click on it!

"cry from the abyss," with a low A-flat on the saxhorn; the last movement, symbolizing the multitude of resurrected humanity, ends with a shimmering chord whose top note is G-sharp in the piccolos—exactly five octaves above the opening pitch. The gap of five octaves symbolizes the full expanse of the space between the abyss and celestial glory; at the same time, the achievement of the original pitch as the culmination of the final chord brings a purely musical sense of closure. The feeling of grandeur in this score, of formal hieratic event, is emphasized, too, by the composer's request that the work's five movements each be separated from one another by a minute of silence.

The following paragraphs begin with the Biblical quotation that heads each movement, followed by a brief analysis:

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice. (Psalm 130:1-2).

Beginning on a low A-flat in the saxhorn, the low woodwinds and brass begin to unwind a long and slow melody in a solemn mood, deepened by the soft rumble of the tam-tams. A gradual crescendo culminates in eight massive dissonant chords (each containing all twelve notes of the chromatic scale) that represent the cry from the Abyss.

II. Christ, being raised from the dead, dieth no more; death hath no more dominion over him. (*Romans* 6:9).

A splash of arabesque decoration in the upper woodwinds and a sustained chord in the horns anticipate the elements of a slow lyrical melody begun in the oboe and continued by the other woodwinds. A contrasting section begins with a complex rhythmic figure in the cowbells. This is a Hindu rhythm (*Simhavikrama*) consisting of fifteen units—here eighth-notes—in a complex pattern. Messiaen chooses it for its symbolic significance. The Hindu name for this rhythm means "the power of the lion," and it contains embedded within it a shorter rhythm (*Vijaya*), the name of which means "victory." The number fifteen is also symbolic, being a multiple of three and five. Three, of course, represents the Trinity in a Christian context; five is the number of Shiva in Hindu belief—Shiva, the destroyer of death, and therefore also a symbol of Christ. The movement alternates twice between the opening lyric melody and the faster rhythmic passage, then closes with a reference to the opening material.

III. The hour is coming when the dead shall hear the voice of the Son of God. (*John* 5:25).

Messiaen begins this movement with his first use of birdsong in the piece—the song of the uirapuru of the Amazon. As with the Hindu rhythm of the preceding movement, he turns an exotic image into a Christian symbol: according to a legend prevalent among the natives of the Amazon, one hears the uirapuru only at the moment of death. There is an improvisatory feeling to the birdsong; the rest of the movement is formal in structure, as if emphasizing death's ultimate unavoidability. Four notes on the bells, permutated to different shapes, an orchestral crescendo on a repeated chord, and long notes, allowed to vibrate freely, on the gongs and tam-tams make up the stock of musical gestures. On its last appearance, the sound of the gongs appears from under the woodwind figure and grows to the loudest moment in the movement (marked *fffff*), then dies away into silence.

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy. (*I. Corinthians* 15:43; *Revelation* 2:17; *Job* 38:7).

This is the longest and most complex movement, built out of the repetition of a few specific blocks of material shaped into a long crescendo to a powerful climax. Three long-held notes played on three tam-tams begin the movement; the gesture recurs many

The Gifts of Time and Space

In the Berkshire hills, snow has already fallen. Its whiteness suggests a hushed peace, an infinite space, a blank canvas for possibilities. Looking out on these fields, one might imagine that we have all the time in the world for friendship, for learning, for growing. This is what boarding school should be.

The reality for most families is quite different. In our accelerated family lives, time is scarce. The structures of our day demand that our children become commuters, spending hours each week in cars and in buses. But adolescents cannot move at adult speed. Teenagers need time and space to think, to work out ideas, to make friends, and to sort through the complexities of life.

Schools are tightly structured, too. Our political leaders, concerned with standards, now mandate standardized tests that dictate curricula. The school bell makes little room for intellectual detours and wanderings in the library that may take an entire afternoon.

Girls get the message loud and clear: to get into a good college, they must excel at many things—sports, activities, academics. They must perform perfectly on statewide tests. They fill their schedules with club meetings, community service, music lessons, and soccer. They work incredibly hard. If they reach their goal of college acceptance, they face another challenge. Recently, this newspaper reported on an epidemic of "burnout" among high school students. Admissions directors from Harvard, Duke, and similar institutions expressed alarm at rising numbers of high achievers who "burn out" in their first year of college.

Here, the snow falls almost in slow motion. Here, there is no rush. We have all day to talk about Dickens or politics—over breakfast if we wish, and as we walk together between classes. In the small community that is a boarding school, we have the gift of time.

The gift of time gives young women the chance to attend to a broader curriculum, which might include advanced science and math courses, another language, the history of other cultures, art. It means time to read deeply, to imagine fully, to explore with more derring-do. In boarding school the day does not end at 2:30. There is a guest speaker tonight...a concert in the living room...a basketball game to play.

The gift of time means time with teachers—teachers who live in the school community, teachers who have time after class to talk, to encourage, to know what makes each girl different. It means time to make friends, important friends, friends for life. Because there is time, the friendships of girls in boarding schools grow beyond the force of cliques. There is no room for cliques in boarding school, no room to exclude anyone, because each person matters.

The gift of space creates independence. In boarding schools girls become self-reliant. They manage the quotidian details of their lives on their own. That's exciting—it's the first step to independence. Living at school offers space to reflect. It is space to become responsible, to mature, to carve an identity. Teenagers have to take risks to grow. But in a boarding school we can make sure the risks girls take are positive. Girls then develop the confidence to try, the competence to win. They acquire the powers of resilience, perseverance, and self-discipline.

Young people need the time and space to develop their intellects. They need opportunities to gain independence, to explore their limits. Most of all they need community. Whatever schools we choose for our children, the best gifts we can give them are the gifts of time and space, time and space to become happy, curious, and accomplished, time and space to experience the joy—not just the difficulties—of growing up.

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

times, each time louder than before. It alternates with two different kinds of ideas: chant melodies from the Easter service (the introit "Resurrexi" played on bells and cowbells, followed by the "Alleluia" on trumpet and all the woodwinds), and the song of another bird, the calandra lark of southern Europe, which symbolizes for Messiaen "heavenly joy and one of the four qualities of the Heavenly Host, the 'gift of agility.'" Each time a section recurs, it grows slightly longer and more elaborate. At the third statement of the plainsong material, Messiaen creates a powerful climax by combining it contrapuntally with the opening theme of the first movement in the horns and trombones. The overall plan of the movement is as follows:

Three tam-tam strokes (*pp*)
  Plainsong from Easter service
Three tam-tam strokes (*p*)
  Calandra lark
Three tam-tam strokes (*f*)
  Plainsong from Easter service
Three tam-tam strokes (*ff*)
  Calandra lark
Three tam-tam strokes (*fff*)
  Plainsong from Easter service combined with theme of first movement
Tam-tams and gongs (*p*, then *f*)
Eight long chords (full ensemble), recalling end of first movement

V. And I heard the voice of a great multitude. (*Revelation* 19:6).

The brief finale has correspondences with the opening movement; the smoothly lyrical melody, however, is now driven along by an implacably steady sixteenth-note rhythm in the six gongs. The pulsing surge of the great multitude runs on without pause until finally arriving at a series of massive closing chords, on the last of which the three piccolos rise to the high G-sharp—five octaves above the work's opening pitch—to complete the ascent from the abyss to the celestial heights.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

Joy Kant Fine Art
a contemporary gallery in a traditional setting

is pleased to announce the representation of

MIKI LEE

New York artist featured in *Art in America*

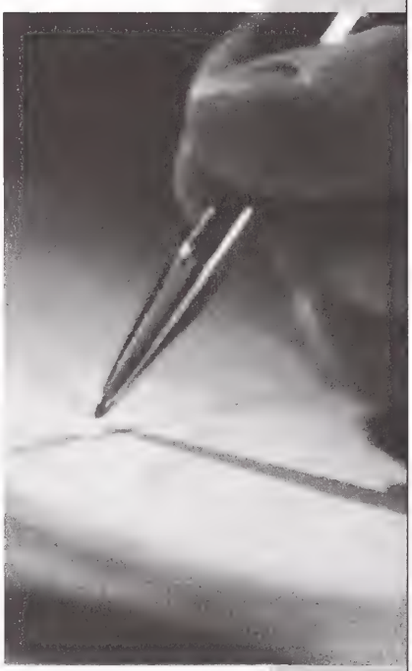
Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."



We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

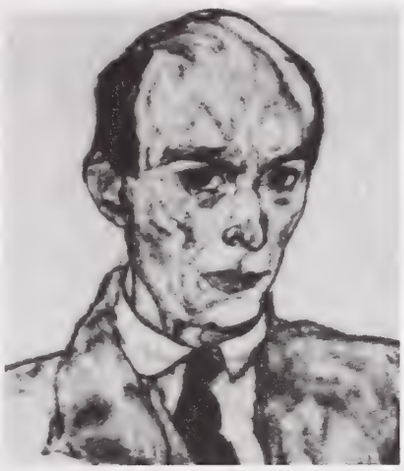
Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

Arnold Schoenberg
Verklärte Nacht, Opus 4



Arnold Schönberg was born in Vienna on September 13, 1874, and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park, Los Angeles, California, on July 13, 1951. He composed his string sextet Verklärte Nacht *(*Transfigured Night*) in the last half of 1899; the completed score is dated December 1. In 1917 he arranged the work for string orchestra without changing any actual notes; he multiplied the number of players and called for double basses to reinforce the cello line at certain points. A further revision in 1943 involved mostly thinning out the texture and reducing the plethora of expression marks. The original version received its first performance at the Vienna Tonkünstlerverein on March 18, 1902, by the Rosé Quartet with an extra violist and cellist. The American premiere was given in Boston in a concert by the Kneisel Quartet on March 16, 1915. Pierre Monteux introduced the orchestral version to the Boston Symphony Orchestra repertory on November 25, 1921. Schoenberg himself conducted it in Cambridge in January 1934 and was to have repeated the performance in Symphony Hall, but illness caused him to be replaced by Richard Burgin. Later BSO performances were given by Serge Koussevitzky, Burgin, Erich Leinsdorf, Seiji Ozawa (including the most recent subscription performances, in April 1995), Christoph Eschenbach, and James Conlon (the most recent Tanglewood performance, on July 22, 2000). The score calls for string orchestra divided into first and second violins, first and second violas, and first and second cellos, with double bass parts occasionally reinforcing the bass line.*

Arnold Schoenberg, a giant among 20th-century composers, wrote *Verklärte Nacht*, his most popular and most frequently performed score, at the very end of the nineteenth century. Its popularity certainly has something to do with its very palpable links to the era that was coming to an end, but it is at the same time a remarkably forward-looking work, anticipating the composer that Schoenberg became.

Throughout the 1890s Schoenberg had composed string quartets, the medium that he knew best as a performer (he played the cello). Most of these he destroyed, but one

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

score, an enormously assured and competent string quartet in D, dating from 1897, shows how much he had learned in his self-directed study and his few formal lessons with his friend Alexander von Zemlinsky. Yet even this could scarcely prepare us for the artistic maturity of the string sextet he was to create two years later.

Like so many Schoenberg scores, *Verklärte Nacht* (*Transfigured Night*) was composed at a furious pace. The bulk of the work was completed in three weeks in September 1899, though the manuscript shows signs of revision, and the composer was not ready to sign and date his score until December 1. He began the work while on vacation in Payerheim with Zemlinsky, whose sister Mathilde was also there; she and Schoenberg were, in fact, in the process of falling in love. (They married two years later.)



Richard Dehmel

The overt inspiration was a poem by the German writer Richard Dehmel (1863-1920), whose *Weib und Welt* (*Woman and World*) had made something of a stir at its publication in 1896—including attention from governmental censors, who found some of the poems offensive. Schoenberg obviously came to know Dehmel's book as soon as it was published; some of his earliest songs (in his Opus 2 and Opus 3) were settings of texts from *Weib und Welt*, and his earliest undisputed masterpiece was inspired by a poem, *Verklärte Nacht*, that appears in the first edition of that book (it was later put into another Dehmel book, the verse novel *Zwei Menschen* [1903], the title of which reflects the opening words of the poem). Quite aside from its evocative depiction of two lovers walking together through the night (which might be presumed to have attracted the composer's attention under the circumstances), *Verklärte Nacht* was a natural choice as an inspiration for musical setting, since Dehmel's poem is laid out almost in a musical way. The last line, for example, is a tranformed echo of the opening line, a device that Schoenberg brilliantly mirrors in the music.

The poem is laid out in five short sections, of which the first, third, and fifth are impersonal narration describing the unnamed woman and man who are walking along on a moonlit night. At first the natural surroundings seem cold and bare. The second is a speech by the woman, who confesses that she is pregnant with another man's child. She explains that, before she met her companion, she had felt that motherhood would provide her with purpose. Now she has fallen in love with him and must confess her fault. The man's response comprises the fourth section of the poem. He is understanding and magnanimous. The radiance of the natural world convinces him that the love they feel will draw them together and make the child theirs as well. The poem closes with another description of the moonlit night—now bright with hope.

Verklärte Nacht	**Transfigured Night**
Zwei Menschen gehn durch kahlen, kalten Hain; der Mond läuft mit, sie schaun hinein.	Two people move through the bare, cold grove; The moon runs alongside, they look up into it.
Der Mond läuft über hohen Eichen, kein Wölkchen trübt das Himmelslicht, in das die schwarzen Zacken reichen. Die Stimme eines Weibes spricht:	The moon glides over high oaks, no bit of cloud darkens the sky's light, toward which the black branches reach. The voice of a woman speaks:

Ich trag ein Kind, und nit von Dir,
Ich geh in Sünde neben Dir.
Ich habe mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da liess ich schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um Alles her,
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich,
Die wird das fremde Kind verklären,

Du wirst es mir, von mir gebären.
Du hast den Glanz in mich gebracht,

Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.
Ihr Atem küsst sich in den Lüften.
Zwei Menschen gehn durch hohe,
helle Nacht.

—Richard Dehmel

"I bear a child that is not yours,
I walk in sin beside you.
I have grievously offended.
I believed no more in good fortune
and yet had a deep longing
for a meaning to my life, for maternal joy
and responsibility; so I grew shameless,
I allowed myself to yield, shuddering,
to the embrace of an unknown man,
and have been blessed in this way.
Now life has taken revenge:
for now I have met you—ah, you."

She walks with faltering step.
She looks up; the moon runs alongside.
Her dark gaze is flooded with light.
The voice of a man speaks:

"May the child that you have conceived
be no burden to your soul.
Look how the universe glimmers!
There is a splendor all around,
you are sailing with me on a cold sea,
yet a special warmth flickers
from you to me, from me to you,
which will transfigure that child of
another;
you will bear it to me, by me.
You have kindled the splendor within
me,
you have turned even me into a child."

He caught her round her strong hips.
Their breaths kissed in the air.
Two people move through the high,
bright night.

—translation by Steven Ledbetter

Perhaps the biggest surprise in the score is Schoenberg's decision to write a piece of program music on this scale for a chamber ensemble. It would not be the first such work, certainly; Smetana's string quartet "*From My Life*" had programmatic elements, but this is far more closely organized according to a literary model. At the same time, the particular medium chosen by Schoenberg was a new one for him: the string sextet, pairs of violins, violas, and cellos. It is a medium that had twice been employed by Brahms, a composer of whom Schoenberg was a great admirer. Yet the musical style reflects Schoenberg's new absorption of Wagnerian chromatic harmony, which is evident throughout *Verklärte Nacht*. (Indeed, one of the most notorious comments ever made about the score came from one of the program reviewers of the Vienna Tonkünstlerverein who was charged with deciding whether to recommend the work for performance: it looked, he said, as if the score of *Tristan* had been smeared while the ink was still wet.)

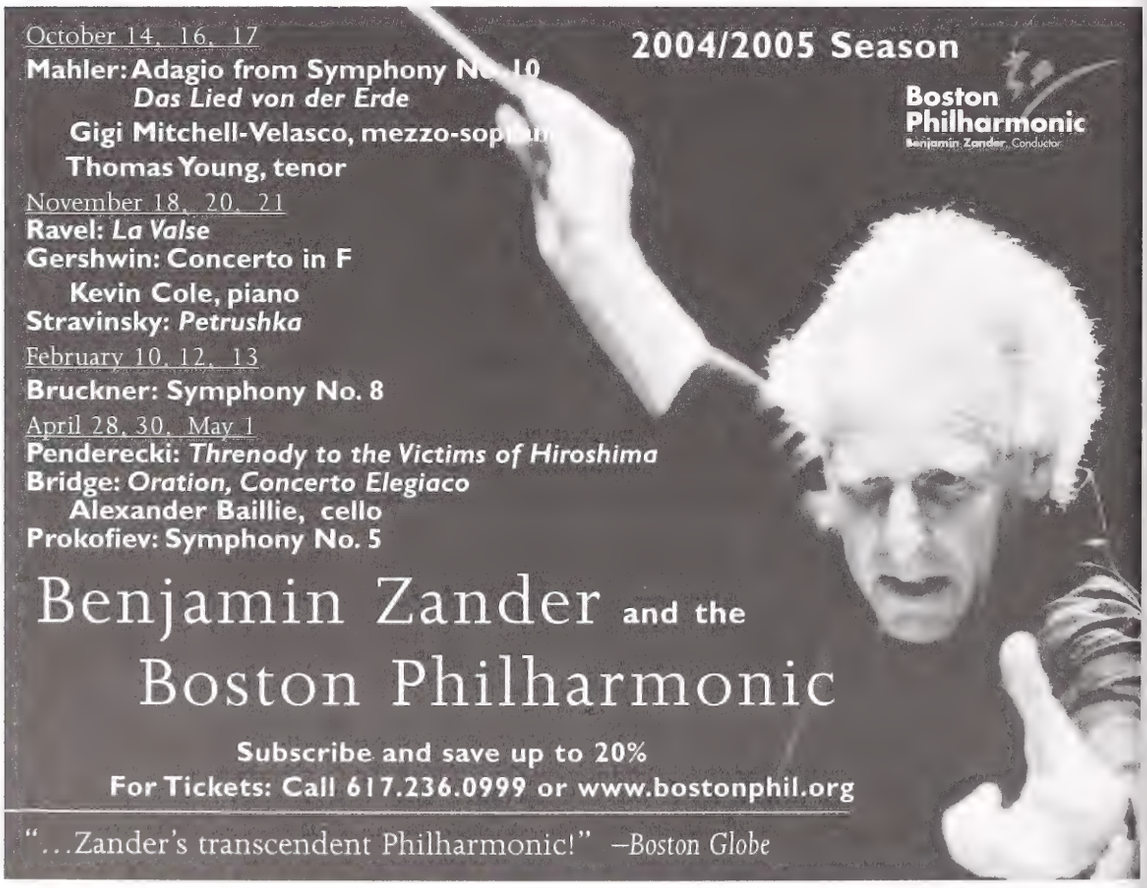
For all its reflection of the original poem, though, *Verklärte Nacht* thoroughly transcends the usual point-to-point descriptiveness of run-of-the-mill romantic program compositions and provides a thoroughly satisfying musical shape in its own terms. It is the first of several works—*Pelleas und Melisande*, the First String Quartet, and the First Chamber Symphony were to follow—laid out as large single-movement sonata compositions. This one is, in fact, a double sonata. Its organization reflects Dehmel's poem, with

five sections—three representing the narrative lines, and two (the second and fourth) representing the words spoken by the woman and the man. The narrative portions are relatively brief, but the two sections representing the human emotions and interaction are full-scale sonata forms. The first of these sonatas is in D minor, the second in D major (though it must be remembered that these keys are already stretched to the limits of tonal function). Moreover, the second is built out of musical ideas that are affirmations of expressive ideas presented more tentatively in the first. This can be seen, from the literary point of view, as a reflection of the anguish and the tentativeness of the woman on the one hand and the magnanimous confidence of the man on the other. But it functions equally well from a purely abstract musical point of view, with the second sonata section truly completing and "transfiguring" the first. Schoenberg is so prodigal in inventing gradual transformations of his themes that the listener will be able to discover new relationships even after many hearings of the score. The examples given here barely begin to indicate the wealth of his imagination.

The nocturnal scene with its two figures walking along in the moonlight is represented by a soft marchlike descending line, heard in rather bare, cold fashion at the outset,



but transformed at the very end of the score into something shimmering with light.



The first sonata-form section, in the minor mode, includes the following two-level theme divided between cello and upper parts:



Later on this very Tristanesque material is heard as a "second theme":



The second sonata-form section opens with this characteristic figure in the first cellos:



but it immediately develops thematic ideas heard earlier as well, now predominantly in the major. The developing changes of sonority reinforce the melodic procedures to provide a rich, satisfying conclusion in which the "transfiguration" of the night is musically suggested by Schoenberg's eloquent and shimmering transformation of the opening music.

It is something of a commonplace for audiences to express regret that Schoenberg did not go on composing in the style of *Verklärte Nacht*. Schoenberg was well aware of this desire on the part of listeners, and he explained, shortly before his death, "It was not given to me to continue writing in the style of *Verklärte Nacht*.... Fate led me along a harder path." Yet he also recognized more fundamentally, "I have not discontinued composing in the same style and in the same way as at the very beginning. The difference is only that I do it better now than before; it is more concentrated, more mature." In this comment he reveals how much of a piece his early sextet is with his entire output, how much of the essential Schoenberg is already revealed.

—Steven Ledbetter

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director



CELEBRATE the Holidays with **BCMS**

SUITES, SONATAS, AND PARTITAS
A GLORIOUS AFTERNOON WITH *BACH*

Sun. Dec. 12 at First Church in Cambridge, Congregational / 4:00 p.m.

Partita No. 1 for Solo Violin / Flute Sonata No. 1
Italian Concerto, BWV 971 / Suite No. 5 for Solo Cello
Trio Sonata from "Musical Offering"

Fenwick Smith, flute Scott St. John, violin
Ronald Thomas, cello John Gibbons, harpsichord



SPRING 2005

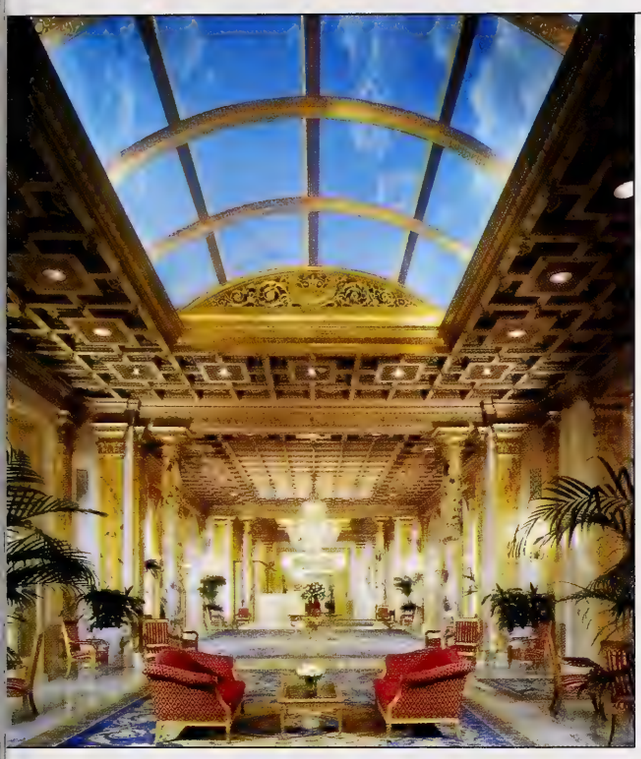
Fri. Jan. 7 at Jordan Hall / Sun. Jan. 9 at Sanders Theatre / 7:30 p.m.

Mozart	Piano Quartet in E-flat, K. 493
Schuller	Sonata Serenata for Clarinet and Piano Trio
Shostakovich	Piano Quintet in G minor, Op. 57

Featuring violinists Irina Muresanu and Ruggero Allifranchini

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
The power of harmony.

Great performances can happen when people work together. At UBS, we collaborate with our clients to understand their needs and help provide opportunities. And when people are in concert, the results can be beautiful. You and us. www.ubs.com

UBS is the proud sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

Béla Bartók
Music for Strings, Percussion, and Celesta



Béla Bartók was born on March 25, 1881, at Nagyszentmiklós, Hungary, and died on September 26, 1945, in New York City. Paul Sacher, founder and conductor of the Basel Chamber Orchestra, commissioned the Music for Strings, Percussion, and Celesta *and gave the first performance on January 21, 1937, in Basel, in celebration of his orchestra's tenth anniversary. Bartók had completed the score in Budapest on September 7, 1936, and the work was first heard there in February 1938, Ernö Dohnányi conducting. John Barbirolli introduced it to this country at concerts of the New York Philharmonic Symphony Society on October 28 and 29, 1937. Leonard Bernstein conducted the first Boston Symphony performances in February 1947, subsequent ones being given by Charles Munch, Guido Cantelli, Ernest Ansermet, Michael Tilson Thomas, Seiji Ozawa (on numerous occasions since the 1976-77 season, including the most recent Tanglewood performance on August 11, 1979), and Simon Rattle (the most recent subscription performances, in October/November 1996). The title of the work reflects its unusual scoring for small drums (with and without snares), cymbals, tam-tam, bass drum, timpani, celesta, piano, harp, and strings.*

Introducing *Music for Strings, Percussion, and Celesta* to his *New York Herald-Tribune* readers in 1937, Lawrence Gilman characterized Bartók thus: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past." If there is one quintessential Bartók composition, one work in which we can find all his strengths, the paradoxes in his music and the contradictions, the *Music for Strings, Percussion, and Celesta* is it.

In 1936, Bartók was fifty-five and at the summit of his powers and reputation. He had begun to compose at eight and had played the piano in public since he was ten. At twenty-six, he had become professor of pianoforte at the Conservatory in Budapest, succeeding his teacher, István Thomán, and over the course of thirty years he had earned an enviable reputation as a collector and scholar of Hungarian, Rumanian, Bulgarian, and Arabic folk music. He was even a success as a composer. It is true that his last American years were wretched, medically and fiscally, that he was discouraged to the point of giving up, that the support tendered by Serge Koussevitzky, who commissioned the Concerto for Orchestra for Boston, and by Yehudi Menuhin was literally life-saving. To imagine, however, that Bartók's whole life was spent in the condition of unrecognized genius is to have the picture quite wrong. There were, to be sure, failures and frustrations, like Mengelberg's cancellation of the New York premiere of the Piano Concerto No. 1 on Bartók's first American tour, or the endless delays and unpleasantnesses that dogged the early career of *The Miraculous Mandarin*, but since the triumphant Budapest premiere in 1917 of his choreographic poem *The Wooden Prince*, his importance was understood, he had a good contract with a first-rate publisher ("This is a splendid thing.... [It] counts as my greatest success as a composer so far"), and his music was widely and well performed.

He accepted Paul Sacher's commission on June 27, 1936, indicating in his letter that he was thinking of a work "for strings and percussion (thus, besides the strings, there would be piano, celesta, harp, xylophone, and percussion instruments)," and he completed the score ten weeks later, on September 7. Though he seems to have entertained ideas about renaming the piece later, he retained its working title, *Musique pour instruments à cordes, batterie et céleste en quatre mouvements*. The other percussion



Where the merchandise is almost as great looking as the pooch

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Serving the Financial District since 1933

Grady's fashions by Robert Talbott

instruments turned out to be small drums, with and without snares, cymbals, tam-tam, bass drum, and kettledrums. In the finale, the piano part is sometimes for four hands, the third and fourth belonging to the celesta player. Bartók wants the strings on stage in two separated groups, and his score includes a suggested seating plan which puts first and second violins, first violas, and first cellos on the left, third and fourth violins, second violas, and second cellos on the right, basses across the back (firsts on the left, seconds on the right), and the other instruments in the middle, piano and celesta toward the left, harp and xylophone toward the right.

First, a dark fugue. The instruments are muted and it is a long time before they rise from *pianissimo*. The gait is irregular and mystifying. The theme itself is constricted, its range only a fifth. The texture is dense and tight. Then, mutes are removed, the tempo quickens, kettledrums and cymbals join in, and a thwack on the bass drum signals the arrival of a tearing climax. The music drops rapidly from this height: the mutes return, the celesta adds new and magic colors, and the sounds disappear into the silence from which they had come.

That music is the source of most of the rest. The shapes in the second movement are derived from it, though this Allegro comes in as a drastic contrast—quick, bright, inclined to be regular in its rhythms (though often and delightfully syncopated). Piano

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

—Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

—Gourmet Magazine

"Best Persian restaurant."

—Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

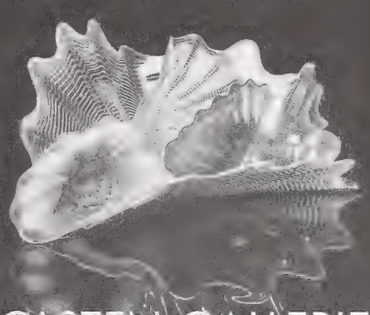
NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friend of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends o the BSO Office at (617) 638-9276 or visit us online at www.bso.or

and harp make their first appearance, and there is constant antiphonal play between the two string orchestras. At its recapitulation, the first theme is pushed together so that what took four beats before is allowed only three.

The Adagio, beginning and ending with atmospheric dialogues of xylophone and kettledrums, traverses many moods, successive phrases of the fugue subject heralding the appearance of each new section. The finale is country dance music: right at the beginning, the first orchestra strums and the second has a headlong Bulgarian tune. Here, too, the first movement's theme returns, but transformed, its intervals stretched wide, its harmonies open and unambiguous, and at the end, even the wild Bulgarian tune turns expansive in a harmonization that might have been invented by Bartók's compatriot and friend, Zoltán Kodály. And so this work is in Bartók's life a marker from which we can look both back and forward: the first movement is the summation of endeavors from about 1919 into the middle '30s, the time of the tough, concentrated, often fiercely dissonant music of *The Miraculous Mandarin*, the *Dance Suite*, the two sonatas for violin and piano, the first two piano concertos, the quartets Nos. 3, 4, and 5, the *Cantata profana*, while the radical reinterpretation of that material in the finale anticipates the "easier" writing of the later years, of the Violin Concerto No. 2, the Concerto for Orchestra, and the Piano Concerto No. 3.

Music for Strings, Percussion, and Celesta is a work of exuberant invention, of rhapsody, of sometimes lacerating passion. But recall Gilman's phrase, "cerebral rhapsodist." There was, to Bartók's mind, the side that produced the darkness and passion of this fugue, that produced the high spirits of the second and fourth movements, the nocturnal mysteries of the Adagio of this *Music*, the ferocity of the first movements of the Fourth and Fifth string quartets, the scurrilous humor of the *Burletta* in the Sixth. But with inspiration and fantasy there went a passion for order. He was equipped with an uncannily accurate inner clock and he could tell when music marked to be played at



Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

metronome 112 was in fact going at 111 or 113.

One manifestation of his exquisite feeling for time and proportion was his fascination with the golden section, that division of a line where the smaller segment is to the larger as the larger is to the whole (the relation is about 382:618). Almost always in Bartók's mature music, something critical happens at that point of division. In the fugue of the *Music for Strings, Percussion, and Celesta*, it is the place where the mutes come off and where a percussion instrument, a kettledrum, enters for the first time (to the beat, it is the moment at which we first hear unmuted strings)—the place from which the music begins to move with energy toward its climax. In the second movement, it is the point at which the development really gets going, and it is marked by a striking new sonority and pattern, an *ostinato* in the second orchestra and harp, punctuated by unpredictably spaced chords on the piano and in the second orchestra, which plays those special Bartók pizzicatos where the string rebounds against the fingerboard with a hard slap. In the Adagio, it is at this point of division that the most amazing sounding section begins, the part where the soft *tremolando* dialogue of the two groups of strings is heard as though through a scrim of glissandos, scales, and broken chords from celesta, harp, and piano.

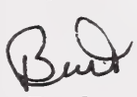
The design of the first movement is in another way a marvel and a delight to the mind. In tonal music, the most important note is called the tonic or keynote. The next most important is called the dominant, and it is the fifth note of the scale: the chord built on that note is the one with the strongest magnetic pull toward the tonic. If you keep going up a fifth at a time, you will touch all twelve notes and come back to your starting point, a voyage you can represent graphically by means of a circle. That circle of fifths also illustrates something else important: keys that we call closely related, i.e., those with the greatest number of notes in common, are the ones closest to each other on the circumference of the circle. The remotest relationships, i.e., those where there is

To us, you're not an account number. You're someone we know personally.

We're Derby and Company. Our goal is to become your partner in preserving, managing and growing your wealth.

When you choose us, we listen, we understand, and we work with you to design an investment program that meets your individual needs.

And, when you call, we'll know who you are.


Burt Derby


Mark Derby


Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

"Artistic Director Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous — superb instrumentalists at work and play."

THE NEW YORK TIMES

Voices OCTOBER 1, 2004

Works for voice and orchestra featuring singers Kendra Colton, Sanford Sylvan, Frank Kelley, Mary Nessinger and David Kravitz

Bernard Rands: Canti Trilogy OCTOBER 29, 2004

With singers Janna Baty, William Hite, and Daniel Cole

EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

Boston Connection JANUARY 22, 2005

Showcasing composers and performers who make Boston their home — including percussionist Nancy Zeltsman and clarinetist Ian Greitzer

Minimalism FEBRUARY 18, 2005

Works by John Adams, Philip Glass, Steve Reich and Elena Ruehr

Takemitsu Tribute APRIL 15, 2005

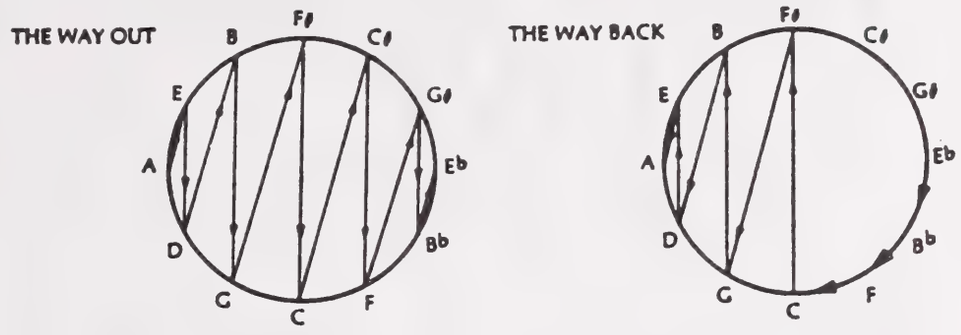
In honor of the 75th anniversary of the Toru Takemitsu's birth. Includes Tan Dun's "Water Concerto" and works by Toru Takemitsu and Ken Ueno

ALL PERFORMANCES BEGIN AT 8 PM
AT NEW ENGLAND CONSERVATORY'S JORDAN HALL
UNLESS OTHERWISE INDICATED.

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

actually only a single common note, are those between keys directly opposite one another on the circumference.



Now Bartók starts his fugue on A. Each successive entrance of a voice starts on another of the twelve available pitches, but arranged so as to fan out from A in both directions around the circle alternately. The *fff* climax with the single blow on the bass drum is reached when the process arrives at E-flat, the point opposite A on the circle, the maximum distance from home. That climax, that point of highest tension, is placed quite classically two-thirds through the movement, and the unwinding of the fugue will therefore entail some compression. Bartók moves in gigantic and quick strides across half the circle from E-flat to B-flat to F, then, after a breath, begins the journey back, during which, for a kind of symmetry, he presents the theme upside down. Starting with a series of fragmentary entrances on C and F-sharp, he retraces his steps until he reaches A. The homecoming is occasion for celebration: there are two simultaneous entrances on A, one giving the theme in its original form, the other in its inversion, and this is when and why the music is so wonderfully garlanded in the figurations of the celesta. When the piece began, the task was to conquer the whole tonal territory. Now the task is to stabilize. So, where the first twelve fugal entrances were on twelve different pitches, the last twelve are all on A. At the end, only two sections of violins remain: they start together on A, move in opposite directions until both reach E-flat, then converge quietly again on A. In those eighteen notes, Bartók shows us the whole movement in microcosm.

What draws us in is the expressive wealth of Bartók's music. We perceive its shape as natural, spontaneous, and inevitable: the most ardent romantic could desire no more. With coolest precision it has been calculated to make just that effect. Bartók's colleague, the man who in irritated response to his newly rich brother's signing a letter "land-owner" signed his reply, "Ludwig van Beethoven, brain-owner," would have understood.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

More . . .

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Charles Joseph's *Stravinsky Inside Out*, which challenges some of the popular myths surrounding Stravinsky, is a recent biography of the composer (Yale University Press). Also relatively recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (also Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes various essays on the composer's life and works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky's own recording of *Symphonies of Wind Instruments* with the Northwest German Radio Symphony Orchestra can be hard to find (Sony Classical). Other options include Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon, with the *Symphony of Psalms* and Symphony in Three Movements), Edo de Waart's with the Netherlands Wind Ensemble (in a Philips "Duo" with Colin Davis's recordings of the Symphony in C and Symphony in Three Movements, Igor Markevitch's of the *Symphony*

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

clio

at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

of Psalms, and more), Simon Rattle's with the Nash Ensemble (Chandos, in a "2 for 1" set with the Symphony in C, Symphony in Three Movements, and other works), and Stravinsky amanuensis Robert Craft's with members of the Philharmonia Orchestra, in Volume 5 of Craft's Stravinsky series (Koch International).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides; this includes a detailed discussion of *Music for Strings, Percussion, and Celesta* (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

James Levine recorded Bartók's *Music for Strings, Percussion, and Celesta* in 1989 with the Chicago Symphony Orchestra (Deutsche Grammophon; recently reissued in the limited-edition, four-disc "James Levine, A Celebration in Music: A 60th Birthday Tribute," a compilation drawn from his orchestral recordings with the Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and MET Orchestra). The Boston Symphony Orchestra recorded *Music for Strings, Percussion, and Celesta* in 1976 with Seiji Ozawa, who went on to record it again later with the Berlin Philharmonic (both also Deutsche Grammophon). Other recordings include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Antál Dorati's first with the Minneapolis Symphony (Mercury) and later with the Detroit Symphony (Decca), Mariss Jansons's with the Oslo Philharmonic (EMI), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Georg Solti's with the Chicago Symphony Orchestra (London), and Fritz Reiner's also with the Chicago Symphony (RCA).

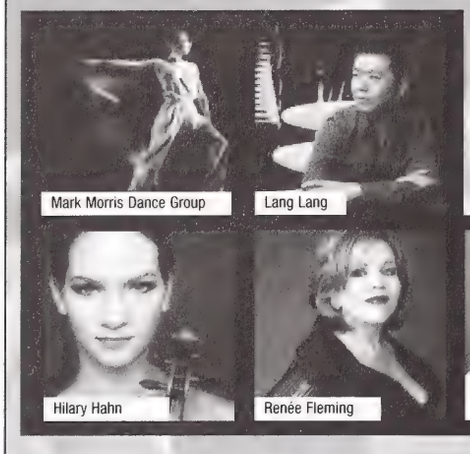
—Marc Mandel

None of the biographies of Schoenberg currently available in English is especially comprehensive. A good introduction to the composer and his music is Oliver Neighbor's article from the 1980 edition of The New Grove Dictionary of Music and Musicians, which is available together with the Grove articles on Berg by George Perle and on Webern by Paul Griffiths as *The New Grove Second Viennese School* (Norton paperback). Neighbor's very slightly revised article is also included in the more recent edition of The New Grove (2001). Charles Rosen's insightful *Arnold Schoenberg* is another good but brief biography of the composer (University of Chicago paperback). The recent *Arnold Schoenberg's Journey* by Allen Shawn treats the composer's music, life, and milieu from a variety of interesting perspectives (Farrar Straus Giroux, 2002). Older biographies by Willi Reich and H.H. Stuckenschmidt are out of print but may be obtainable at used bookstores. The writings of Arnold Schoenberg collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein, are of foremost importance to anyone with a serious interest in the composer and his aesthetic (University of California paperback). *Schoenberg and his World*, a collection of essays by leading scholars including Leon Botstein, J. Peter Burkholder, and others, and edited by Walter Frisch, is a useful recent book (Princeton University paperback). Frisch's *The Early Works of Arnold Schoenberg* (University of California paperback) and Bryan Simms's *The*

Bank of America

Celebrity Series

Engaging • Entertaining • Enriching



2004-2005 season

More than 48 of the world's finest artists in classical music, dance, jazz, cabaret, and family entertainment.

Symphony Orchestras

Orchestre National de France
Kurt Masur conductor
Jean-Yves Thibaudet piano
Dresden Staatskapelle
Myung Whun Chung conductor
Emanuel Ax piano

Chamber Orchestras

Orpheus Chamber Orchestra
Jonathan Biss piano
****Akademie für Alte Musik Berlin**
**Co-presented with the Boston Early Music Festival

Instrumentalists

Hilary Hahn violin
Paquito D'Rivera clarinet and the **Assads** guitar duo
Los Angeles Guitar Quartet with **Colin Currie** percussion
Yo-Yo Ma cello and the **Silk Road Ensemble**
Itzhak Perlman violin

Pianists

Dubravka Tomsic
Maurizio Pollini
Krystian Zimerman
Lang Lang

Dance Series*

Bolshoi Ballet and Orchestra *Raymonda* and *Don Quixote*
Bill T. Jones/Arnie Zane Dance Company "The Phantom Project"
Seán Curran Company
Mark Morris Dance Group
Alvin Ailey American Dance Theater
Paul Taylor Dance Company
*co-presented with The Wang Center for the Performing Arts

Cabaret and Jazz

Lincoln Center Jazz Orchestra with **Wynton Marsalis** and special guest **Dianne Reeves**
Preservation Hall Jazz Band "Creole Christmas"
Peter Cincotti
Bernadette Peters in Concert

Entertainment

David Sedaris
Vienna Choir Boys
Soweto Gospel Choir
The Chieftains
National Acrobats of Taiwan, R.O.C.

Chamber Music

The Kalichstein-Laredo-Robinson Trio
Tokyo String Quartet
Emerson String Quartet (Special two-part, complete Mendelssohn cycle!)
Beaux Arts Trio

Vocalists

Ben Heppner tenor
David Daniels countertenor
Renée Fleming soprano
Barbara Quintiliani soprano
Chanticleer

What Makes It Great?

Robert Kapilow with the **Handel and Haydn Society**
Robert Kapilow with the **Shanghai Quartet**

Boston Marquee

The Boston Camerata Kurt Weill and Paul Green's *Johnny Johnson*
Joel Cohen music director
New England String Ensemble
Susan Davenny Wyner conductor
Max Levinson piano
Wendy Bryn Harmer soprano
The Boston Conservatory Dance Theater
Sergey Schepkin piano

Family Musik

Saint-Saëns' *Carnival of the Animals*
and **Robert Kapilow's *And Furthermore, They Bite!***
Fairy Tales Inside/Out
The Four Seasons

To purchase individual tickets to any Dance Series events, please contact **Telecharge.com 800-447-7400**.

Call CelebrityCharge **617-482-6661 Mon - Fri, 10am - 4pm**
Buy online anytime **www.celebrityseries.org**

Major support for the 2004-2005 Celebrity Series season is provided by Bank of America. **Bank of America**

Atonal Music of Arnold Schoenberg (Oxford University Press) are detailed studies of his music; the former covers the period of *Verklärte Nacht*. Arnold Whitall discusses this piece in *Schoenberg Chamber Music*, one of the small, useful, but hard to find volumes in the series BBC Music Guides (University of Washington paperback).

James Levine recorded the string orchestra version of *Verklärte Nacht* in 1991 with the Berlin Philharmonic (Deutsche Grammophon; recently reissued in the four-disc box "James Levine, A Celebration in Music: A 60th Birthday Tribute"). This is one of Schoenberg's most often recorded pieces. Among numerous available performances on disc are Daniel Barenboim's with the Chicago Symphony Orchestra (Teldec), Pierre Boulez's with the New York Philharmonic (Sony Classical), Heinz Holliger's with the Chamber Orchestra of Europe (budget-priced Apex), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Zubin Mehta's with the Los Angeles Philharmonic (Decca), Seiji Ozawa's with the Saito Kinen Orchestra (Philips), Leopold Stokowski's with either the Symphony of the Air (Bridge) or the Leopold Stokowski Orchestra (EMI), Thomas Zehetmair's with the Camerata Bern (ECM), and the conductorless Orpheus Chamber Orchestra's reading (Deutsche Grammophon). For those interested in the original string sextet version, there are several good recordings, among them those by the Juilliard Quartet joined by Walter Trampler and Yo-Yo Ma (Sony Classical, with Schoenberg's String Trio); the New Leipzig String Quartet with Hartmut Rohde and Michael Sanderling (Musikproduktion Dabringhaus und Grimm, with the Third Quartet), and by the Hollywood String Quartet and friends, whose 1950 mono recording reportedly met with Schoenberg's approval (reissued on Testament; paired with Schubert's String Quintet in C, D.956).

The most significant English-language study of Messiaen's music is *The Messiaen Companion*, edited by Peter Hill, a compilation of essays by such luminaries as Hill, Paul Griffiths, Wilfred Mellers, and Jane Manning, with contributions by Messiaen's wife Yvonne Loriod and his pupils Pierre Boulez and George Benjamin (Amadeus Press paperback, 1995). The book also contains a works-list and discography. Also important is *Olivier Messiaen–Music and Color: Conversations with Claude Samuel* (Amadeus Press). The New Grove (1980) article on Messiaen by André Boucourechliev was included in *The New Grove Twentieth-Century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez*, which seems to be unavailable at the moment (Norton paperback). The Messiaen article in the revised Grove (2001) is by Paul Griffiths, whose lucid *Olivier Messiaen and the Music of Time* is out of print but worth searching for as a readable introduction (Faber & Faber). Messiaen's own *Technique of My Musical Language* from the 1940s is available in a pricey reprint-on-demand version (Reprint Services hardcover). His seven-volume *Traité de rythme, de couleur, et d'ornithologie (1949-1992)* has not, as far as I know, been translated into English, but is useful for its specific discussion of the composer's own music; this is, even for those who read French, a very detailed and technical source.

Although not nearly as well known as the composer's earlier *Turangalîla-symphonie* or *Quartet for the End of Time*, *Et exspecto resurrectionem mortuorum* has been recorded a few times. The most recent version is Ingo Metzmacher's with the Bamberg Symphony Orchestra (EMI, with Hartmann's Fourth Symphony). Also available are a recording by Pierre Boulez with the Cleveland Orchestra (Deutsche Grammophon, with Messiaen's *Chronochromie* and *La Ville d'en haut*), an earlier Boulez recording with musicians of the Domaine Musical (Erato, with *Couleurs de la cite celeste* and *L'Ascension*), and Reinbert de Leeuw's recording with the Netherlands Wind Ensemble (Chandos, with various other Messiaen works).

—Robert Kirzinger

Marketing Fine Homes, Land And Estates



Newburyport

63 HIGH STREET

This majestic property offers an unsurpassed sense of grandness. Located within a short walking distance to the vibrant downtown of Newburyport, and the Merrimack River, this fourteen-room, Federal period mansion (circa 1810) represents a rare Newburyport offering. Situated on 1.49+ acres with mature landscaping and open space that abuts conservation land. ***$1,750,000***

Peter Willis 617-357-0459



Gloucester

CULBUOY

Private waterfront property with commanding views of the Atlantic Ocean. Situated on 2.69± acres, the 8+ bedroom salt box colonial boasts such original finishes as wide beam ceilings, open fireplaces, wide board flooring and paneling, and New England Federal Pine cabinetry. Includes a carriage house with a 2 bay garage and 1 bdrm apartment on the second floor, and a 350 ft. seawall. ***$3,550,000***

Lanse Robb 617-357-8996



Manchester-by-the-Sea

SEAHOME

Completely restored Brick Georgian Mansion offers 6+ bdrms, grand dining and living rooms, gourmet kitchen, waterfront gardens, sweeping lawns to the ocean, on nearly 4.21 acres. Addtl. 4-acre parcel set on a peninsula includes a c.1910 Oceanfront Tea House, fully licensed steel deep water dock with ramp and float, and a dramatic oceanfront pool with sandy beach. Sale of teahouse is subject to the sale of the entire estate.

Main Residence: ***$13,000,000***

Tea House Property: ***$4,750,000***

Lanse Robb 617-357-8996



Harvard

OAK MEADOWS LOTS

"Lily Pond Lot" 17.55+ acres, part open meadow, part woodland, a lovely pond, & well-suited for horses. *$725,000* "Willow Pond Lot" 37.07+ acres, part open, part wooded, threaded with a lovely stream. *$875,000* "Field Lot" 10.67+ acres, private, overlooks open meadows, well suited to horses. *$875,000* Subject to design and location covenants by the Homeowners Association, copies of which provided on request.

Ruth Kennedy 617-357-0455

LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts and individuals who made restricted annual gifts of $10,000 or more between September 1, 2003, and September 15, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (617) 638-9252.

$1,000,000 and Up

Mrs. William H. Congleton
Estate of Susan Morse Hilles
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$500,000–$999,999

Kate and Al Merck

$250,000–$499,999

Anonymous (1)
Mr. John Hitchcock
The Messinger Family

$100,000–$249,999

Anonymous (1)
Dorothy and David Arnold
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Pierre de Beaumont
Estate of Alma Grew
Estate of Janet M. Halvorson
Mr. William R. Hearst III
Estates of Dr. Nelson and
Mrs. Grace Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
Estate of Clarita Heath Bright
Estate of Robert W. Stewart

Continued on page 55

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles



Capital and Endowment Contributors *(continued)*

$25,000–$49,999

Anonymous (3)
Estate of Lillian G. Abrams
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Estate of Frances Fahnestock
Estates of Harold K. Gross and Evelyn F. Gross
Estate of George F. and Elsie Hodder
Estate of David R. Pokross
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood Charity Fund

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Elizabeth Taylor Fessenden Foundation

$10,000–$14,999

Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Estate of Priscilla M. Holman
Miss Victoria Kokoras
Mrs. Patricia B. McLeod
Renee Rapaporte
Estate of Dorothy F. Rowell
Estate of Charlotte S. Schwartz
Hinda L. Shuman
Mr. Norman Y. Stein
Mr. and Mrs. Orlando N. Tobia





There's an art to a successful ride.

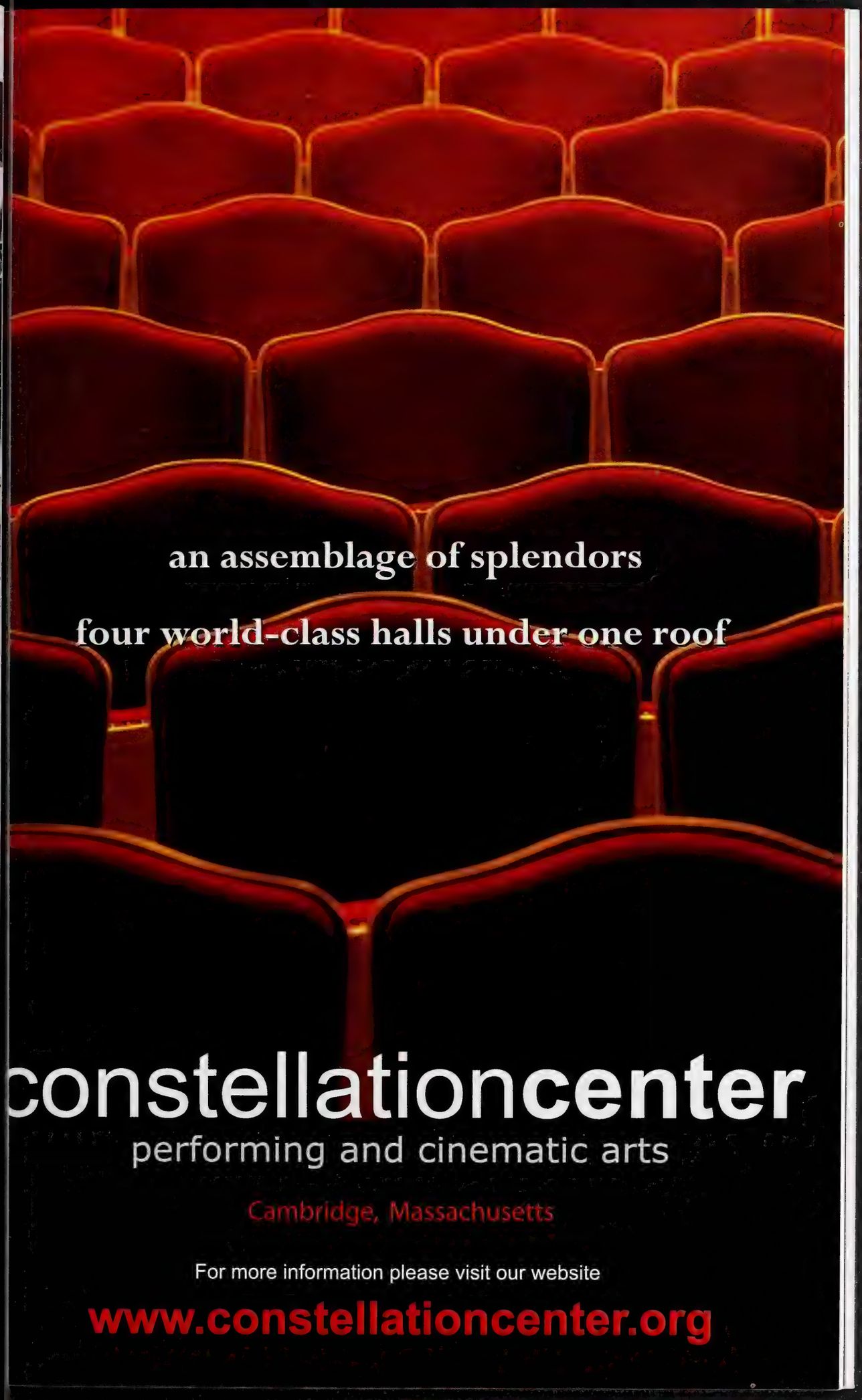
At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

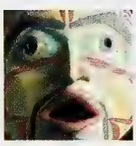
800.558.5466 or 617.779.1919 • commonwealthlimo.com


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.


Photo and © Timothy Hursley








P|E|M

Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2003, and August 31, 2004.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

Anonymous (5)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
The Anthony Advocate Foundation
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Atlantic Philanthropies
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Citizens Bank Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. and George A. Davis Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
The Hoche-Scofield Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Killam Canadian Trust

Continued on page 59

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

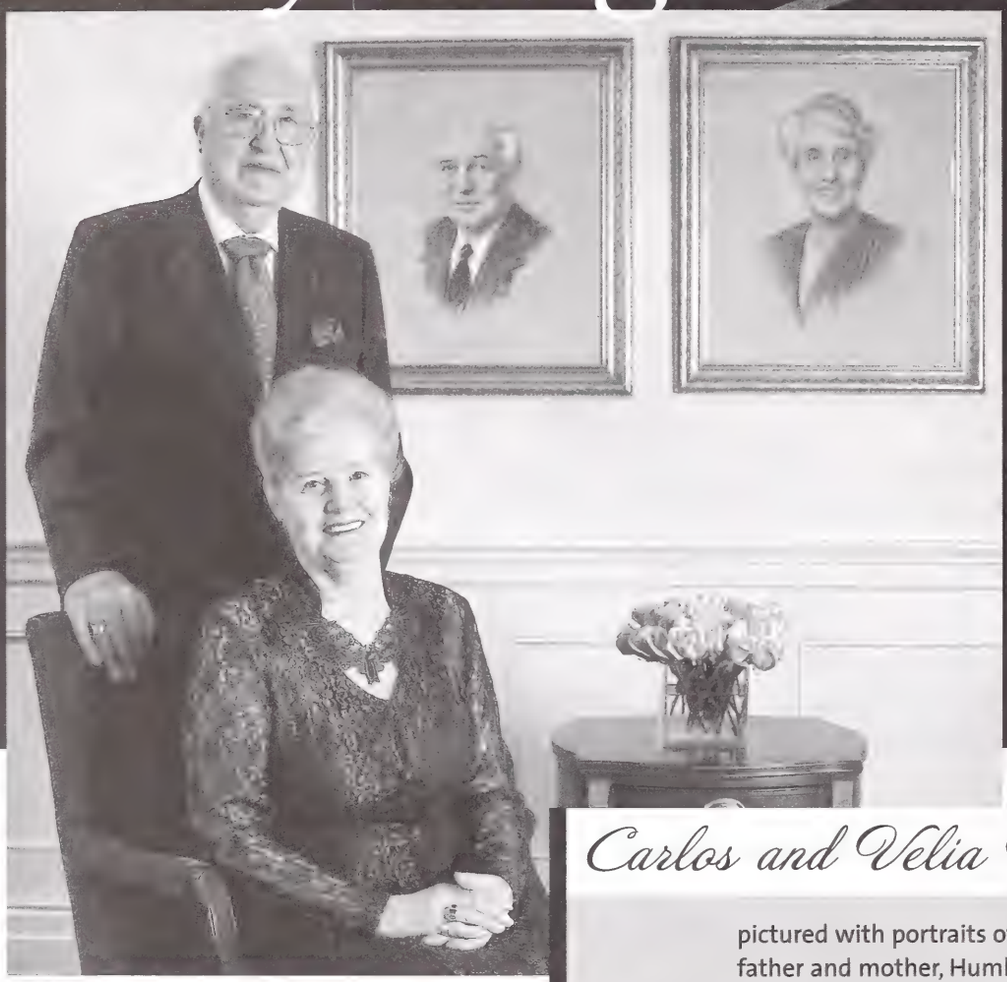
Foundation Grantors *(continued)*

Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust
June Rockwell Levy Foundation, Inc.
The Herman Lissner Foundation
The Lowell Institute
James A. Macdonald Foundation
MetLife Foundation
Middlecott Foundation
Max and Sophie Mydans Foundation
New Balance Foundation
Oak Foundation USA
Oxford Fund, Inc.
Thomas A. Pappas Charitable Foundation
Parnassas Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
The Nathaniel and Elizabeth P. Stevens Foundation
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Foundation
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II



THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please contact Robert Meya at (617) 638-9252 or rkmeya@bso.org You may be assured of complete confidentiality.

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

BEETHOVEN SOCIETY–$500,000 and above

Anonymous
Fidelity Investments
UBS

GOLD BATON–$100,000 to $499,999

Accenture
William D. Green
American Airlines
James K. Carter
Classical 102.5 WCRB
William W. Campbell
Delta Air Lines
EMC Corporation
Michael C. Ruettgers
The Fairmont Copley Plaza
Jonathan D. Crellin
Herald Media, Inc.
Patrick J. Purcell
John Hancock
James Benson
John D. DesPrez III

SILVER BATON–$50,000 to $99,999

AT&T
Esther Silver-Parker
ATG
Bank of America
Charles K. Gifford
Boston Area Mercedes-Benz Dealers
Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter
Kohl's Department Stores
Marsh USA, Inc.
John C. Smith
TDK Electronics Corporation

Continued on page 62

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Dick and Ann Marie Connolly
Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan
Fisher Scientific International Inc.
Paul M. Montrone
Goodwin Procter LLP
Regina M. Pisa
Hewitt Associates
Jan Seeler
IBM
Sean C. Rush
Liberty Mutual Group
Edmund F. Kelly
LPL Financial Services
Mark S. Casady
Massachusetts Cultural Council
Peter Nessen
Merrill/Daniels
Ian Levine
Parthenon Capital
Ernest Jacquet
John Rutherford
State Street Corporation
Ronald E. Logue
George A. Russell, Jr.
Toyota
Tim Morrison
Kevin J. Flynn
Verizon
Donna C. Cupelo
Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke
Bartley Machine & Manufacturing Co., Inc.
Richard J. Bartley
Bingham McCutchen LLP
Blue Cross Blue Shield of Massachusetts
William C. Van Faasen
Cleve L. Killingsworth
Citizens Financial Group
Lawrence K. Fish
City Lights Electrical Company, Inc.
Maryanne Cataldo
Jim and Barbara Cleary
Clough Capital Partners LP
Charles I. Clough, Jr.
Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.
Connell Limited Partnership
Francis A. Doyle
The Egan Family
Ernst & Young LLP
Daniel G. Kaye
The Gillette Company
James M. Kilts
Goldman, Sachs & Co.
Hilb, Rogal and Hobbs Insurance Agency of MA, L.L.C.
Paul D. Bertrand
Hill, Holliday
John M. Connors, Jr.
Kerrygold Irish Cheeses & Butter
Kirkpatrick & Lockhart LLP
Mark E. Haddad, Esq.
Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq
NSTAR
Thomas J. May
Nixon Peabody LLP
Robert Adkins, Esq.
Craig D. Mills, Esq.
Deborah L. Thaxter, Esq.
Nortel Networks
Anthony Cioffi
Ms. Mary Ann Pesce
PricewaterhouseCoopers LLP
Michael J. Costello
Putnam Investments
Charles E. Haldeman
Raytheon Company
William H. Swanson
Staples, Inc.
Thomas G. Stemberg
Mr. Thomas G. Stemberg
Suffolk Construction Company, Inc.
John F. Fish

CONCERTMASTER–$15,000 to $24,999 *(continued)*

Thermo Electron Corporation
Marijn E. Dekkers
Watts Water Technologies
Patrick S. O'Keefe
Weil, Gotshal & Manges LLP
James Westra
Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee
Yawkey Foundation II
John Harrington

PRINCIPAL PLAYER–$10,000 to $14,999

Arnold Worldwide
Francis J. Kelly III
Atlantic Trust Pell Rudman
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman
Boston Acoustics, Inc.
Andrew Kotsatos
Boston Scientific Corporation
Lawrence C. Best
Mr. and Mrs. J. T. Carleton
Mr. and Mrs. John M. Connors Jr.
Eaton Vance Corporation
Alan R. Dynner, Esq.
Eze Castle Software, Inc.
Sean McLaughlin
Four Seasons Hotel Boston
Peter O'Colmain
George H. Dean Co.
Kenneth Michaud
Gourmet Caterers, Inc.
Robert Wiggins
Greater Media, Inc.
Peter H. Smyth
Investors Bank & Trust Company
Michael F. Rogers
KPMG LLP
Anthony LaCava
Loomis, Sayles & Company, LP
Robert J. Blanding
Medical Information Technology, Inc.
A. Neil Pappalardo
Mellon New England
David F. Lamere
Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan
Mr. and Mrs. Richard Monaghan
New Balance Athletic Shoe, Inc.
James S. Davis
New Horizons Partners, LLC
James L. Bildner
Palmer & Dodge LLP
Malcolm E. Hindin
Partners HealthCare System, Inc.
Perry Capital, LLC
Paul A. Leff
The Red Lion Inn
Nancy J. Fitzpatrick
The Ritz-Carlton Hotels of Boston
Erwin Schinnerl
Mr. Thomas F. Ryan, Jr.
Sametz Blackstone Associates
Roger Sametz
Sovereign Bank
John P. Hamill
Standard & Poor's
Robert L. Paglia
The Studley Press Inc.
Suzanne K. Salinetti
TA Associates Realty
Michael A. Ruane
Tyco Healthcare
Richard J. Meelia
VPNE Parking Solutions, Inc.
Kevin W. Leary
W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Continued on page 65

A distinctive Retirement Community in historic Concord.



Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court

New England Deaconess Association

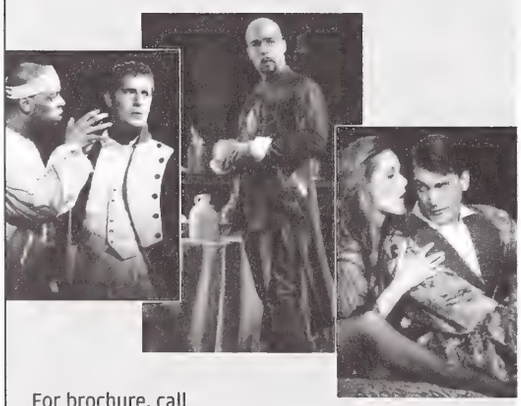
Equal Housing Opportunity

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

BSO Consolidated Corporate Fund *(continued)*

PATRON–$5,000 to $9,999

Anonymous (2)
The Abbey Group
Allmerica Financial Corporation/The Hanover Insurance Company
Ameresco, Inc.
Analog Devices, Inc.
Aon Risk Services, Inc. of Massachusetts
Arbella Insurance Group
BBDO Worldwide
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Beacon Capital Partners
Booz Allen Hamilton
Boston Capital Corporation
The Boston Consulting Group
The Boston Globe
Boston Properties, Inc.
Boston Red Sox
Boston Showcase Co.
Boston Stock Exchange
Cabot Corporation
Carruth Capital, LLC
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Citigroup Global Corporate and Investment Bank
City Lights/Tri-State Signal
Clair Automotive Network
Clean Harbors Environmental Services, Inc.
John M. Corcoran & Co.
John and Diddy Cullinane
Joan and Ted Cutler
The Davis Companies
Bob and Rita Davis
Duane Morris LLP
Dunkin' Donuts, Baskin Robbins & Togo's
EDS
Eastern Bank Charitable Foundation
Edwards & Angell, LLP
Exel Holdings, Inc.
John F. Farrell & Associates
Filene's
The Flatley Company
Forbes Consulting Group, Inc.
Franklin Ford
Gadsby Hannah LLP
Global Companies LLC
Grand Circle Corporation
Graphics Marketing Services, Inc.
HSBC Securities USA Inc.
The Halleran Company, LLC
Helix Technology Corporation
Hines
Mr. Albert A. Holman III
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
Intelligent Systems & Controls Contractors, Inc.
JPMorgan Chase
Jack Madden Ford Sales, Inc.
Jack Morton Worldwide
Jay Cashman Inc.
Johnson O'Hare Company
Mr. Gerald R. Jordan Jr.
Kaufman and Company, LLC
Keane, Inc.
KeySpan Energy Delivery New England
Mr. and Mrs. Harvey Chet Krentzman
Legal Sea Foods
Lehman Brothers
Lexington Insurance Company
Lippincott Mercer
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
M/C Communications
ML Strategies, LLC
Margulies & Associates
Martignetti Companies
Maxwell Shoe Company Inc.
McCusker-Gill, Inc.
Mercer Human Resource Consulting
Merrill Lynch
Millipore Foundation
Morgan Stanley
Navigator Management Co., L.P.
New England Business Service, Inc.
New England Cable News
New England Development
New England Insulation Company
New England Patriots
Mr. and Mrs. Joseph E. Norberg
Norman Knight Charitable Foundation
Joseph and Joan Patton
PerkinElmer, Inc.
Porter Novelli
Reebok International, Ltd.
Thomas A. Russo
S.R. Weiner & Associates
Savings Bank Life Insurance
The Schawbel Corporation
Skadden, Arps, Slate, Meagher & Flom LLP
State Street Development Management Corp.
Stonegate Group
TEKsystems, Inc
The TJX Companies, Inc.
Towers Perrin

Continued on page 67

INVESTMENT
PROFESSIONALS

RICHARD E. YOUNG
CHAIRMAN

M. LYNN BOARDMAN
PETER D. BROWN
PAMELA H. CHANG
THOMAS H. DARDEN
PAUL B. DAVIS
JOHN H. JAMESON, JR.
CHARLES T. HAYDOCK
ARTHUR C. HOPPER
KATHLEEN B. MCAFEE
THEODORE J. OHAR
RICHARD HENRY SIT
P. ERIC ROUD
ADRIENNE G. SILVERMANN
DEIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

ASSISTED LIVING

WELCOME TO LIVING WELL

Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.



Scandinavian Living Center

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

PATRON–$5,000 to $9,999 *(continued)*

Trammell Crow Company
United Liquors Ltd.
WBZ-TV/WSBK-TV/ WLWC-TV
W.R. Grace & Company
D.K. Webster Family Foundation
Weston Presidio
William Gallagher Associates
Woburn Foreign Motors

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
Chubb Group of Insurance Companies
Cummings Properties, LLC
Cypress Capital Management, LLC
The E.B. Horn Co.
Harvey Industries, Inc.
J.D.P. Co.
J.N. Phillips Auto Glass Co., Inc.
Janney Montgomery Scott
Lindenmeyr Munroe
Rodman Ford Lincoln Mercury
United Gulf Management, Inc.
WHDH-TV, 7NEWS

MEMBER–$2,500 to $3,499

The Baupost Group, LLC
The Bildner Family Foundation
The Biltrite Corporation
Biogen Idec Foundation
Boston Concessions Group, Inc.
Cambridge Trust Company
Carson Limited Partnership
ControlAir, Inc.
Jonathan and Seana Crellin
Deutsche Bank Securities Inc.
DiSanto Design
Essex Investment Management Co. LLC
The John & Happy White Foundation
The Lenox Hotel/Saunders Hotel Group
The New England Foundation
Nordblom Company
O'Neill & Associates, LLC
Phelps Industries LLC
Pro Media, Inc.
SCS Financial
WCVB-TV, Channel 5
Winston Flowers

NEXT PROGRAM. . .

Thursday, January 6, at 10:30 a.m.
(Open Rehearsal)
Thursday, January 6, at 8
Friday, January 7, at 8
Saturday, January 8, at 8
Tuesday, January 11, at 8

Pre-Concert Talks by
Helen Greenwald, New England
Conservatory of Music

HANS GRAF conducting

HINDEMITH — *Konzertmusik* for strings and brass

Mässig schnell, mit Kraft
[Moderately fast, with energy]
Lebhaft – langsam – lebhaft
[Lively – slow – lively]

BOLCOM — *Lyric Concerto*, for flute and orchestra

I. Leprechaun
II. Waltz-Clog
III. Memory
IV. A Bespoke Rondo

SIR JAMES GALWAY

INTERMISSION

MOZART — Flute Concerto No. 2 in D, K.285d(314)

Allegro aperto
Andante
Rondo: Allegretto

Mr. GALWAY

HINDEMITH — Symphony, *Mathis der Maler*

Angel Concert
Entombment
Temptation of St. Anthony

Irish flutist Sir James Galway joins the BSO at Symphony Hall for the first time since 1997, collaborating in two concertos with conductor Hans Graf and the orchestra. William Bolcom's *Lyric Concerto* (1993), written for Galway, draws on music of Celtic origin. Mozart's Flute Concerto No. 2, not played here by the BSO since Mr. Galway performed it on Opening Night of the 1984-85 season, is a 1778 work adapted from an earlier oboe concerto. Two pieces by the great German composer Paul Hindemith (1895-1963) frame the program. His *Konzertmusik* for strings and brass was a BSO 50th-anniversary commission premiered by the BSO under Koussevitzky in 1931. The *Mathis der Maler* Symphony is based on music from Hindemith's opera of the same name.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the non-orchestral concerts in the James Levine Series on Sunday, November 14, and Wednesday, April 27. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 2 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, January 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—January 6, 8-10:05
Friday Evening—January 7, 8-10:05
Saturday 'A'—January 8, 8-10:05
Tuesday 'C'—January 11, 8-10:05

HANS GRAF, conductor
SIR JAMES GALWAY, flute

HINDEMITH	*Konzertmusik* for strings and brass
BOLCOM	*Lyric Concerto*, for flute and orchestra
MOZART	Flute Concerto No. 2 in D, K.314(285d)
HINDEMITH	Symphony, *Mathis der Maler*

Sunday, January 9, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

J.S. BACH (arr. MOZART)	Preludes and Fugues for string trio, K.404a
VILLA-LOBOS	Trio for oboe, clarinet, and bassoon
BRAHMS	String Quintet No. 2 in G, Opus 111

Programs and artists subject to change.



masssculturalcouncil.org

Thursday 'C'—January 13, 8-10
Friday 'A'—January 14, 1:30-3:30
Saturday 'B'—January 15, 8-10

JAMES LEVINE, conductor

SIBELIUS	Symphony No. 4
BABBITT	*Concerti for Orchestra* (2004) (world premiere; BSO commission)
SIBELIUS	Symphony No. 5

Wednesday, January 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—January 20, 8-10:05
Friday 'B'—January 21, 1:30-3:35
Saturday 'A'—January 22, 8-10:05
Tuesday 'B'—January 25, 8-10:05

JAMES CONLON, conductor
GARRICK OHLSSON, piano

ULLMANN	Piano Concerto
SHOSTAKOVICH	Symphony No. 7, *Leningrad*

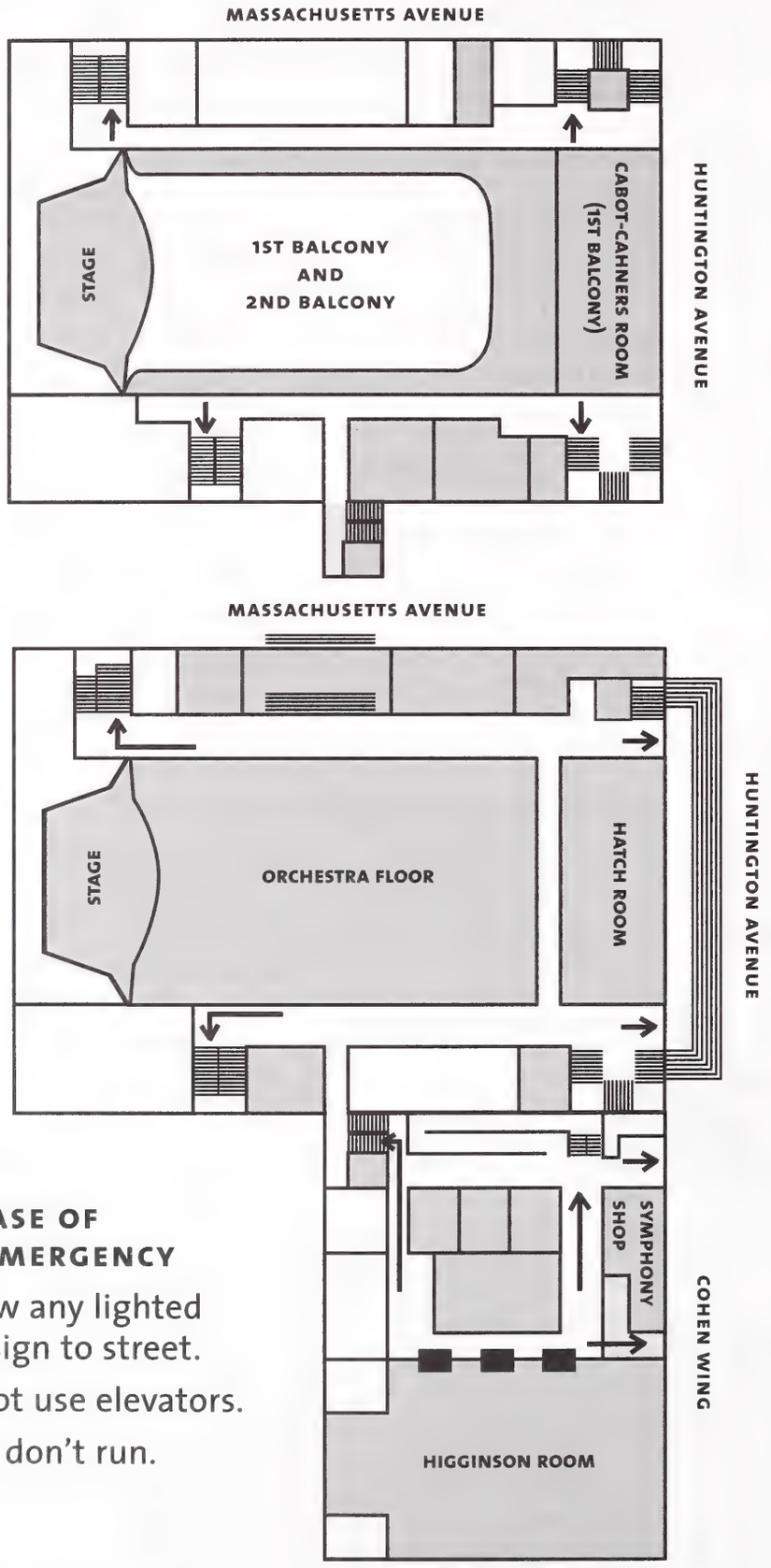
Thursday, January 27, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—January 27, 8-10
Friday Evening—January 28, 8-10
Saturday 'B'—January 29, 8-10
Tuesday 'C'—February 1, 8-10

DAVID ZINMAN, conductor
RICHARD GOODE, piano

GANDOLFI	*Impressions from "The Garden of Cosmic Speculation"*
BARTÓK	Piano Concerto No. 3
MUSSORGSKY/ RAVEL	*Pictures at an Exhibition*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417
Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Rare Period Jewelery



Signed Oscar Heyman
Canary Diamond
Pansy Broaches

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET, CHESTNUT HILL, MA 02467

617~969~6262 • Toll Free : 800~DAVIDCO

www.davidandcompany.com



Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**

Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA & JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.

With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.



Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

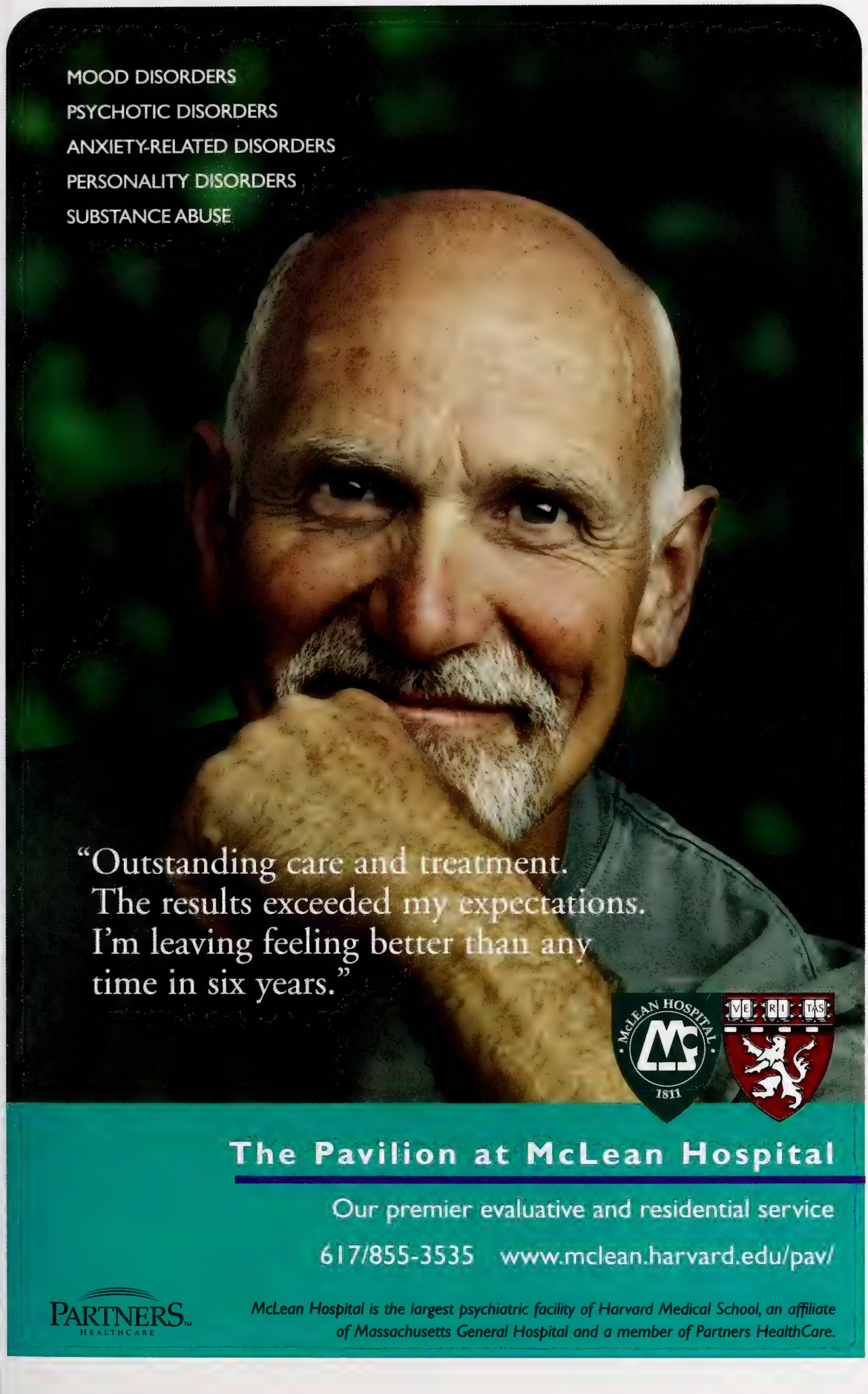
BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE



The Pavilion at McLean Hospital

Our premier evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #11

open heart surgery that's a lot less open



There are lots of reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like minimally invasive heart surgery that minimizes pain, reduces cosmetic trauma and speeds recovery time. From cardiac services and gastroenterology to organ transplantation and cancer care, you'll find some of the most cutting-edge medical advances available anywhere. To find out more, visit www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
New to the BSO 8
A Brief History of the Boston Symphony Orchestra 10
BSO Music Director James Levine 15
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
Notes on the Program 23
Featured Artists 47
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Helen M. Greenwald, New England Conservatory of Music.

Program copyright ©2005 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Stacey Elwood, *Special Events Manager* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Elisabeth Alleyne Dorsey, *Curriculum Specialist/Library Assistant* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Darlene White, *Manager, Berkshire Education and*

Community Programs • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

BSO

New Starting Time for Evening Pre-Concert Talks

Please note that, in order to allow the musicians more time to warm up on stage prior to the concerts, the BSO's evening Pre-Concert Talks will now begin at 6:45 rather than 7 p.m. The starting time for the Friday-afternoon talks (12:15 p.m.) and for the Open Rehearsal Talks (9:30 a.m. on Thursday mornings; 6:30 p.m. on Wednesday evenings) remains unchanged. The remaining Sunday-afternoon talk, on March 13, will begin at 1:45 p.m. prior to that day's 3 p.m. Boston Symphony concert. We appreciate your understanding in this matter.

Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Helen Greenwald of the New England Conservatory of Music discusses Hindemith, Mozart, and Bolcom. In the weeks ahead, BSO Director of Program Publications Marc Mandel and BSO Publications Associate Robert Kirzinger discuss Sibelius and Babbitt (January 13-15) and Harlow Robinson of Northeastern University discusses Ullmann and Shostakovich (January 19-25).

Boston Symphony Chamber Players, Sunday, January 9, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their Sunday-afternoon concert series at Jordan Hall at the New England Conservatory of Music this Sunday, January 9, at 3 p.m. The program includes arrangements for string trio by Mozart of Preludes and Fugues of J.S. Bach; Villa-Lobos's Trio for Oboe, Clarinet, and Bassoon, and Brahms's String Quintet No. 2 in G, Opus 111. The season will continue with music of Copland, Barber, Strauss, and Beethoven on March 20; and music of Mozart, Britten, Fine, and Prokofiev on May 8. Single tickets for all these concerts may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases included Charles Munch conducting Berlioz's *L'Enfance du Christ* with soloists Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance simulcast on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducting *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra, and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. Two more DVDs are scheduled for release this

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

month: an all-French compilation program from 1959-62 with Charles Munch leading Berlioz's *Symphonie fantastique*, Debussy's *La Mer*, and Ravel's *Daphnis et Chloé* Suite No. 2, all telecast from Sanders Theatre in Cambridge; and the BSO concert of January 20, 1959, also from Sanders Theatre, with Pierre Monteux conducting Brahms's *Tragic* Overture, Hindemith's *Nobilissima Visione*, and Stravinsky's *Petrushka*. The VAI/BSO Archival DVDs are available at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

Elfers Endowed Guest Artist Engagement, January 6, 7, 8, and 11, 2005

The appearances this week of guest artist Sir James Galway are made possible in part by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Bill and Deborah Elfers are longtime subscribers and supporters of the BSO; they have attended the Friday-evening concerts together for nearly ten years. Bill was appointed a Trustee of the BSO in 2002 and served as a BSO Overseer from 1996 until that time. During Bill's tenure with the Symphony, he has served as a member of the Budget, Development, and Investment committees. With Deborah, he is also an enthusiastic promoter of the BSO's Youth Concerts Series in Symphony Hall.

Deborah's efforts on the BSO's behalf in-

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

clude directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, Deborah has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, and hosted Higginson Society events. With other key volunteers, she recently organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of the New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue generously to support the BSO in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO, "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony, the world's greatest orchestra organization."

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Disability Services Telephone Line

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

New to the BSO

Three new players and two new assistant conductors have joined the BSO this season.



Elizabeth Rowe joined the Boston Symphony Orchestra as principal flute in September 2004. Formerly the assistant principal flute of the National Symphony Orchestra, she has also held positions with the Baltimore Symphony, the Fort Wayne Philharmonic, and the New World Symphony. She has served on the faculties of the Peabody Institute of Music, the University of Maryland, and Catholic University. A native of Eugene, Oregon, Ms. Rowe received her bachelor of music degree in 1996 from the University of Southern California, where she studied with Jim Walker, former principal flute of the Los Angeles Philharmonic. Winner of first prize in the 2000 National Flute Association Young Artist Competition, she has performed as a soloist with orchestras throughout the country, including many of the orchestras with which she has held positions. Most recently she performed the Nielsen Flute Concerto with the Baltimore Symphony Orchestra. Ms. Rowe has participated in several national and international music festivals, most notably as a Fellow at the Tanglewood Music Center. An advocate of new music, she was invited to Carnegie Hall to perform a concert of works by Schoenberg under the direction of Pierre Boulez. Ms. Rowe enjoys chamber music and was a founding member of the southern Florida-based Metropolis Winds woodwind quintet.



Polina Sedukh joined the Boston Symphony Orchestra in September 2004. Born in 1980 to a family of musicians in St. Petersburg, Russia, Ms. Sedukh began studying violin at four, her first teachers being her father Grigory Sedukh and Savely Shalman. In 1987 she entered the Special Music School of the St. Petersburg Conservatory, joining the studio of Lev Ivaschenko. She joined the studio of Vladimir Oftcharek in 1995 and entered the Rimsky-Korsakov State Conservatory in 1998. She has participated in master classes with Wolfgang Marshner and Sakhar Bron and in January 2000 began studying at the Longy School of Music in Cambridge with Laura Bossert and Malcolm Lowe. Ms. Sedukh gave her first major public performance at seven, with the Chamber Orchestra of Liepaya, Latvia; her first international performance was in 1991 in Chicago, followed by a tour in Germany. Winner of first prize in the solo category and the grand prize in chamber music at the 1992 Young Talents of Russia Festival, and a laureate of the Evgeny Mravinsky Festival in St. Petersburg, Russia, she has participated in important festivals on both sides of the Atlantic, has toured Germany and Austria annually since 1993, and has won prizes in such international competitions as Coast of Hope in Bulgaria (grand prize as soloist and first prize in chamber duo), the International Spohr Competition in Weimar, Germany, and the Negev Competition in Israel (first prize). In 1999 she took the Bärenreiter Special Prize in the Young Concert Artist International Auditions in Leipzig, Germany.



A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize at Tanglewood, first prize in the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. An advocate of new music, he has premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on new pieces and collaborates with young composers. As a chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collab-

orating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in numerous outreach and educational concerts for soldiers and other audiences.



Jens Georg Bachmann is an assistant conductor of the BSO as of this season, having previously served as assistant conductor to James Levine at the Munich Philharmonic, a position created for him in 2000. He has been associate conductor of the Fort Worth Symphony Orchestra and principal conductor of the Texas Chamber Orchestra in Dallas, and has for three summers been assistant conductor of the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland and also leading it in concerts at Verbier and on tour at EXPO 02. As an opera conductor, he has recently led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin (where he made his professional opera debut at twenty-four), and the Berlin State Opera. He has also conducted numerous orchestras in Germany. A native of Berlin, Mr. Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was recipient of the Bruno Walter Memorial Scholarship. Additional projects include a fundraising and educational outreach tour as violinist in South Africa, and an Interarts Project in the Clark Studio Theatre at New York's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining dance and music. Mr. Bachmann is a 1996 winner of the Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition. Mr. Bachmann resides in Boston.



An assistant conductor of the Boston Symphony Orchestra as of this season, **Ludovic Morlot** has maintained a close working relationship with the BSO since he was the Seiji Ozawa Conducting Fellow in 2001 at the Tanglewood Music Center, when he assisted Mr. Ozawa with the TMC production of Ravel's *L'Heure espagnole* and led the world premiere of the TMC's 2001 Fromm Commission, Robin de Raaf's Piano Concerto, in that summer's Festival of Contemporary Music. He has since served as a BSO cover conductor for, among others, Seiji Ozawa, James Levine, André Prévin, and Rafael Frühbeck de Burgos, and has led the Boston Symphony Chamber Players in Boston and at Tanglewood. He has also worked with Reinbert de Leeuw and Michael Tilson Thomas at the New World Symphony in Florida, and assisted Jessye Norman at the Théâtre du Châtelet in the critically acclaimed Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*, In 2002 he became conductor-in-residence with the Orchestre National de Lyon under David Robertson, leading many outreach concerts and youth orchestra events in Lyon for two seasons. He has also appeared with the Orchestre de Picardie and the Orchestre Colonne in Paris. This season brings his debut with the Ensemble InterContemporain, and his subscription series debut in April 2005 with the Boston Symphony Orchestra. Trained as a violinist, Mr. Morlot studied conducting with the late Charles Bruck at the Pierre Monteux School in Hancock, Maine, and continued his studies at the Royal Academy of Music in London. He received the Norman Del Mar Conducting Fellowship from the Royal College of Music, London, to work with the Royal School's Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. Mr. Morlot maintains residences in Lyon and Boston.

A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

Restore Your Dream

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com



COLDWELL BANKER PREVIEWS International®



CONCORD, MA **$6,950,000**

Classic Federal Colonial, circa 1909, sited on a 5.25-acre estate near Concord's historic North Bridge. The home features a dramatic formal entry and nearly 11,750 square feet showcasing world-class details. Indoor pool and spa, formal gardens, two-bedroom guest house, tennis court, 3-car garage. **Janice Seifert, Acton, MA office, (978) 263-3303, janice.seifert@NEMoves.com**



BOXFORD, MA **$4,500,000**

A truly remarkable property built in 1991 on 11 private acres of beautifully landscaped and wooded grounds. The 26-room residence features an indoor pool, sauna, exercise room, racquetball court and a pistol range as well as many spacious rooms for formal entertaining. **Gwen Washburn, Topsfield, MA office, (978) 887-6536, gwen.washburn@NEMoves.com**



CARLISLE, MA **$2,425,000**

Evoking the grandeur of a European country estate, this home has over 8,000 square feet richly detailed with granite, marble and fine woods. There are five bedrooms, five full baths and every conceivable amenity. Sited on over 2 acres with a waterfall and koi pond. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CONCORD, MA **$1,999,000**

Delightful New England country house, sited on 3.7 acres with winding drive, stone walls, beautiful grounds and an in-ground pool. The residence features window walls with lovely views, gorgeous built-ins, exceptional craftsmanship and custom millwork. **Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com**



CARLISLE, MA **$1,525,000**

Elegant home with open space and distinctive appointments. Chosen as a setting for Bose Corp. stereo advertising, this five-bedroom home features a first-floor master suite, top-of-the-line kitchen, and marble flooring. **Kurt Meehan and Brigitte Senkler, Concord, MA office, (978) 369-3600, kurt.meehan@NEMoves.com, brigitte.senkler@NEMoves.com**



NEWTON, MA **$2,700,000**

Magnificent Shingle-style home with 16 rooms, seven and one-half baths. Six fireplaces, grand staircase with stained glass, banquet-size dining room with fine architectural detail. Over 6,800 square feet in main house; property includes 9-room barn. Prestigious location. **Vincent Farina, Newton, MA office, (617) 969-2447, vincent.farina@NEMoves.com**

COLDWELL BANKER

RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

clutter ⇢ clarity



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

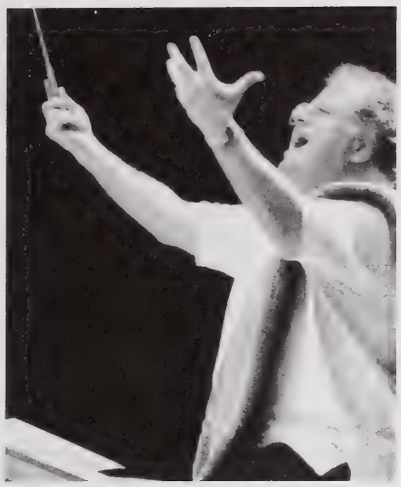
Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

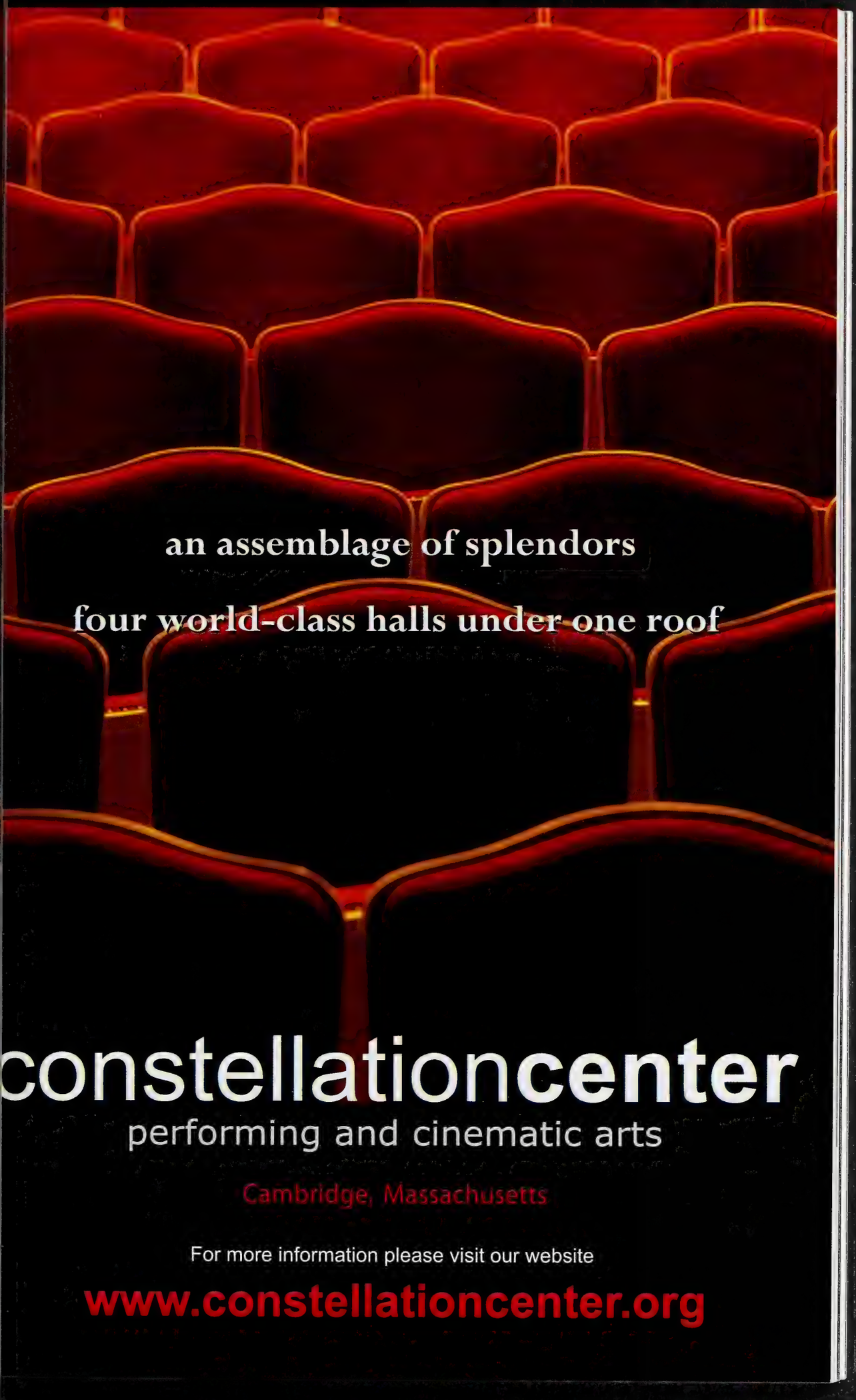
James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

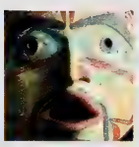
162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.










Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

P|E|M
Peabody
Essex
Museum

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

It's hard to maintain loyalties,
relationships and local commitments
when corporate decisions are being made
hundreds of miles away.

COMMON SENSE
UNCOMMON COMMITMENT

We have been serving New England families,
supporting local institutions and fulfilling
commitments to the community since 1885.
And we still call Boston home.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Thursday, January 6, at 8
Friday, January 7, at 8
Saturday, January 8, at 8
Tuesday, January 11, at 8

HANS GRAF conducting

HINDEMITH — *Konzertmusik* for Strings and Brass, Opus 50

Mässig schnell, mit Kraft
[Moderately fast, with energy]
Lebhaft – langsam – lebhaft
[Lively – slow – lively]

BOLCOM — *Lyric Concerto*, for flute and orchestra

I. Leprechaun
II. Waltz-Clog
III. Memory
IV. A Bespoke Rondo

SIR JAMES GALWAY

James Galway's appearances this week are supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers.

INTERMISSION

MOZART — Flute Concerto No. 2 in D, K.314(285d)

Allegro aperto
Andante
Rondo: Allegretto

Mr. GALWAY

HINDEMITH — Symphony, *Mathis der Maler*

Angel Concert
Entombment
Temptation of St. Anthony

UBS is proud to sponsor the BSO's 2004-2005 season.

These concerts will end about 10. Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Paul Hindemith
Konzertmusik for Strings and Brass, Opus 50



Paul Hindemith was born in Hanau, near Frankfurt, Germany, on November 16, 1895, and died in Frankfurt on December 28, 1963. He composed the Konzertmusik *("Concert Music") for Strings and Brass in 1930 in Berlin, on a commission for the fiftieth anniversary of the Boston Symphony Orchestra; Serge Koussevitzky led the Boston Symphony in the first performances on April 3 and 4, 1931. Koussevitzky also programmed the work in four subsequent Symphony Hall seasons, later BSO performances being given by Leonard Bernstein, Richard Burgin, Seiji Ozawa (who gave the BSO's only Tanglewood performance on July 25, 1965), Jean Martinon, William Steinberg, and Kurt Masur (the most recent subscription performances, in February 1980). The score calls for four horns, four trumpets, three trombones, tuba, and strings.*

This *Konzertmusik* for brass and strings is one of the most thrilling orchestral works of the twentieth century, yet it is too little played today, as indeed his admirers would say of all of Hindemith's music. Regarded by many in the period between the two world wars, along with Stravinsky and Bartók, as a leader in European music, Hindemith was equally berated by critics who were uncomfortable with the complexities of "modern" music and disturbed by the *enfant terrible* direction of his earliest pieces. But surely no one will question the authoritative mastery of a work like the *Konzertmusik*, which was written for a virtuoso orchestra and is poles away from the playable, approachable music for amateurs that came to be the hallmark of his later production.

In the early 1920s Hindemith relied on outrage and iconoclasm to make his mark, toying with jazz, dissonance, and anything that seemed to overturn the luxuriant inheritance from the pre-war generation. His stage works were scandalous in various ways, and in a series of pieces titled *Kammermusik* he presented unconventional music for unconventional groups of instruments. "Chamber Music" was a supremely abstract label for music that denied poetic or literary content and wished to present the art of music as free of any rationale other than itself. A mature style formed itself, and by 1927, when Hindemith took a teaching position at the Berlin Staatliche Hochschule für Musik, he had found a distinctive voice that was no longer anxious to shock, but designed rather to formulate a language that could be assimilated readily by both audiences and younger composers. It was the basis of a long and distinguished career as a teacher (especially during the years 1940-1953 at Yale) and of his various books outlining his craft.

In addition to his work as composer and teacher, Hindemith also had a demanding schedule as the violist in the Amar String Quartet and was widely known as a virtuoso on his instrument. His own contribution to the viola repertoire greatly enriched that meager stock.

In a concert in Paris in May 1927, Hindemith played his viola concerto (*Kammermusik No. 5*) under Serge Koussevitzky, whose annual Paris concerts were always a sensation. Koussevitzky had already been heading the Boston Symphony Orchestra for three years, so when he sent out the many invitations offering commissions to mark the orchestra's fiftieth anniversary, Hindemith was on his list. The *Konzertmusik* for Strings and Brass thus joined Stravinsky's *Symphony of Psalms*, Roussel's Third Symphony, Prokofiev's Fourth Symphony, and works by Respighi, Honegger, Copland, Howard Hanson, Edward Burlingame Hill, and Koussevitzky himself (an "anonymously" com-

Listening to Girls

Each year thousands of people come to the symphony to listen. They come to hear the orchestra fill this hall with the world's most glorious music. To be still and to listen—that is a powerful thing. This hall, after all, is conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School

We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own visions of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

posed overture), a famous series of celebratory works heard for the first time in Symphony Hall in 1930-1931 (except for Copland's *Symphonic Ode*, which came the following season).

Like the *Kammermusik* series, there was a group of works titled *Konzertmusik*, this time three in number and all composed in 1930. The first was a concertino for viola and orchestra. The second was a response to another American commission, this time from the great patroness of the arts, Elizabeth Sprague Coolidge; this was scored, very unusually, for piano, two harps, and brass, and was first performed in Chicago in October 1930. For the Boston commission Hindemith wrote for an orchestra that lacks woodwinds and percussion and sets the two families of brass and strings in amicable opposition with brilliant effect. Hindemith did not travel to the United States for either premiere; in fact he did not cross the Atlantic until 1937, and then for a second visit in 1940 when Koussevitzky's invitation to teach a composition class at Tanglewood allowed him to escape from wartime Europe.

The vitality of this *Konzertmusik* lies in its brilliant scoring and inventive use of rhythm and counterpoint. The brass section is the normal orchestral complement, while the strings are laid out in four sections rather than the usual five, with all the violins grouped together, not divided into firsts and seconds. This happens to give prominence to Hindemith's beloved violas, but it also concentrates the weight of the string body (which he asks to be as large as possible) in balance with the brass. The brass cannot attempt the delicate filigree or the cascading scales that are second nature for strings; the strings lack the formidable bite and weight of the brass. Hindemith has an uncanny feeling for both groups and writes for them with a sure hand, finding ways to place them sometimes in opposition, sometimes in harmonious blend.

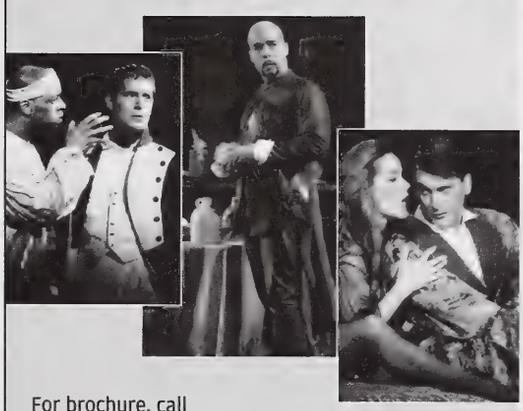
The opening movement, which is divided into two sections, starts by emphasizing the contrast between the brass's solid melodic statement and the strings' busy, jumping

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

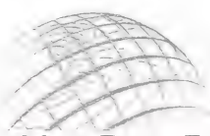
The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain Sculpture



The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

phrases, like mighty insects on a lion's back. The brass then take over the jumpy music on their own. The strings have their turn, showing off scales and spiky phrases, and then both groups come together with exuberant energy. When the strings pursue their previous arguments, they are repeatedly interrupted by heavy brass chords. These lead to a broad descending phrase that heralds the start of the second part of the movement, much broader in character. Here the whole string body except the double basses intones a strong melody in unison, punctuated by irregular brass chords. As the tune repeats, the four horns take sides with the strings and draw the movement to a strong close in C-sharp major.

The second movement opens arrestingly with three crisp chords, which launch a busy fugue. The strings do all the rushing about while the brass never miss an opportunity to stamp out the three chords to mark the entry of a new voice. When the fugue fades, leaving the violas briefly all alone, the violins launch a new and very catchy tune. The middle section of the movement is slow: against the background of a brief rhythmic figure in the four horns the violas carve out an expressive chromatic melody. A trombone then plays it while the strings support, and finally the upper strings restate it while the full brass play the rhythmic accompaniment.

The quick music soon returns, with the fugue more brilliant than ever and the three crisp chords driving the music forward. The catchy tune is heard on the trombone, then the violas, slowing the music down almost to a halt before a tumultuous hurrah from the full ensemble brings this exhilarating work to a close.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

Bank of America

Celebrity Series

Engaging ▪ Entertaining ▪ Enriching



2004-2005 season

More than 48 of the world's finest artists in classical music, dance, jazz, cabaret, and family entertainment.

Symphony Orchestras

Orchestre National de France
Kurt Masur conductor
Jean-Yves Thibaudet piano
Dresden Staatskapelle
Myung Whun Chung conductor
Emanuel Ax piano

Chamber Orchestras

Orpheus Chamber Orchestra
Jonathan Biss piano
****Akademie für Alte Musik Berlin**
**Co-presented with the Boston Early Music Festival

Instrumentalists

Hilary Hahn violin
Paquito D'Rivera clarinet and the **Assads** guitar duo
Los Angeles Guitar Quartet with **Colin Currie** percussion
Yo-Yo Ma cello and the **Silk Road Ensemble**
Itzhak Perlman violin

Pianists

Dubravka Tomsic
Maurizio Pollini
Krystian Zimerman
Lang Lang

Dance Series*

Bolshoi Ballet and Orchestra *Raymonda* and *Don Quixote*
Bill T. Jones/Arnie Zane Dance Company "The Phantom Project"
Seán Curran Company
Mark Morris Dance Group
Alvin Ailey American Dance Theater
Paul Taylor Dance Company
*co-presented with The Wang Center for the Performing Arts

Cabaret and Jazz

Lincoln Center Jazz Orchestra with **Wynton Marsalis** and special guest **Dianne Reeves**
Preservation Hall Jazz Band "Creole Christmas"
Peter Cincotti
Bernadette Peters in Concert

Entertainment

David Sedaris
Vienna Choir Boys
Soweto Gospel Choir
The Chieftains
National Acrobats of Taiwan, R.O.C.

Chamber Music

The Kalichstein-Laredo-Robinson Trio
Tokyo String Quartet
Emerson String Quartet (Special two-part, complete Mendelssohn cycle!)
Beaux Arts Trio

Vocalists

Ben Heppner tenor
David Daniels countertenor
Renée Fleming soprano
Barbara Quintiliani soprano
Chanticleer

What Makes It Great?

Robert Kapilow with the **Handel and Haydn Society**
Robert Kapilow with the **Shanghai Quartet**

Boston Marquee

The Boston Camerata Kurt Weill and Paul Green's *Johnny Johnson*
Joel Cohen music director
New England String Ensemble
Susan Davenny Wyner conductor
Max Levinson piano
Wendy Bryn Harmer soprano
The Boston Conservatory Dance Theater
Sergey Schepkin piano

Family Musik

Saint-Saëns' *Carnival of the Animals*
and **Robert Kapilow's *And Furthermore, They Bite!***
Fairy Tales Inside/Out
The Four Seasons

To purchase individual tickets to any Dance Series events, please contact **Telecharge.com 800-447-7400**.

Call CelebrityCharge **617-482-6661 Mon - Fri, 10am - 4pm**
Buy online anytime **www.celebrityseries.org**

Major support for the 2004-2005 Celebrity Series season is provided by Bank of America. **Bank of America**

William Bolcom
Lyric Concerto, for flute and orchestra



William Bolcom was born in Seattle, Washington, on May 26, 1938, and lives primarily in Ann Arbor, Michigan. He wrote the Lyric Concerto *in 1992-93 for James Galway and the Saint Louis Symphony Orchestra, Leonard Slatkin, conductor, fulfilling a commission from the Koussevitzky Music Foundation and the Barlow Endowment for Music Composition. The score is dedicated to Galway, Slatkin, and the Saint Louis Symphony, who gave the premiere on October 27, 1993; additionally, the title page is marked "for Jimmy." James Galway was soloist in the only previous Boston Symphony performance of the* Lyric Concerto, *which took place at Tanglewood on July 19, 2002, Federico Cortese conducting. The performance was part of that summer's Festival of Contemporary Music. In addition to the flute soloist, the score calls for piccolo, alto flute, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, percussion (two players minimum: glockenspiel, triangle, small suspended cymbal, small tam-tam, snare drum, small bass drum), timpani, harp, and strings. The* Lyric Concerto *is about 22 minutes long.*

William Bolcom was born in Seattle in 1938; his talent for music was so pronounced that he began his studies at the University of Washington at age eleven and earned his bachelor's degree in 1958. He went on to study with Milhaud at Mills College in Oakland, California, and in Paris at the Conservatoire. Bolcom did his doctoral work at Stanford University with Leland Smith, receiving the first doctoral degree in music conferred by that school. He has taught at the University of Washington; Queens College, CUNY, and, since 1973, the University of Michigan, where he has been chairman of the composition department since 1998.

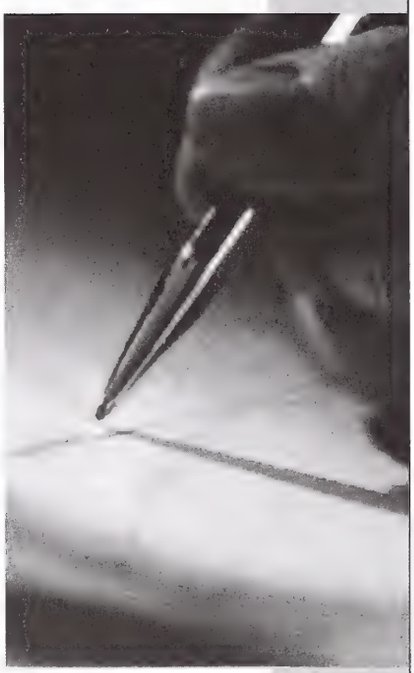
As well as being a successful and busy composer, William Bolcom performs piano and vocal music with his wife, Joan Morris, in repertoire ranging from vintage cabaret, the Gershwins, Irving Berlin, and the like to his own pieces. His own songs are in the genre of cabaret, "standards," and also art song. As a pianist he recorded the complete piano music of Gershwin in the early 1970s. He is an extraordinarily productive composer, writing works in every genre, including solo piano music (he won the Pulitzer Prize in 1988 for his stylistically broad cycle Twelve New Etudes), sonatas for piano and solo instrument, song cycles for voice and piano and for voice and ensemble, string quartets and other chamber music, concertos, symphonies, film scores, incidental music for the stage, music theater, and grand opera. His evening-long orchestral song cycle for soloists, choruses, and orchestra, *Songs of Innocence and Experience*, on poetry of William Blake, illuminates the breadth and depth of Bolcom's all-encompassing musical imagination, drawing on "musical styles from Romantic to modern, from country to rock." This Mahlerian undertaking is considered one of his finest works.

Bolcom has written music for the stage since the late 1950s and has a long-standing collaboration with the writer Arnold Weinstein in songs, music theater, and opera. His "opera for actors" *Dynamite Tonite*, written with Weinstein, won the Marc Blitzstein Award in 1966. In the 1990s Bolcom turned to grand opera, writing *McTeague* with Weinstein and Robert Altman (based on the Frank Norris novel *Greed*) for Lyric Opera of Chicago, where it was premiered in October 1992. Lyric Opera of Chicago also commissioned his *A View from the Bridge*, on a libretto by Arthur Miller and Arnold Weinstein; this was premiered in Chicago in October 1999 and produced at the Metropolitan

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.



Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

Opera in December 2002. A further commission from Lyric Opera of Chicago, an opera based on Robert Altman's film *The Wedding* and featuring a libretto by Altman and Arnold Weinstein, was premiered in Chicago on December 11, 2004, and is being performed there several times this month.

William Bolcom's ties to the Boston Symphony Orchestra go back nearly forty years. In 1966, the composer was a Fellow of the Berkshire (now Tanglewood) Music Center; in 1990 he was one of five composers commissioned by the BSO for works celebrating the fiftieth anniversary of the TMC. His piece *MCMXC Tanglewood* was given its world premiere by the BSO under Dennis Russell Davies in August 1990, and in 2002 he was a featured composer of the Tanglewood Music Center's Festival of Contemporary Music. In addition to the opera *The Wedding*, Bolcom's recent compositional schedule has been as busy as ever: James Levine conducted the MET Orchestra in the premiere of Bolcom's Seventh Symphony: *A Symphonic Concerto* in May 2002; the monodrama *Medusa* was first performed in March 2003 and staged in June 2003; his Scherzino for saxophone quartet was premiered by PRISM this past November, and his new orchestrations of five of his Cabaret Songs will be premiered by soprano Measha Brueggergosman and the Iris Chamber Orchestra in April 2005—to name but a few recent projects.

Bolcom wrote his characterful *Lyric Concerto* in 1992-93 for the Irish flutist James Galway, whom he's known since his days at the Paris Conservatoire in the 1960s, and for the Saint Louis Symphony and the orchestra's then music director Leonard Slatkin, who has frequently conducted Bolcom's works. The composer's own note, written for the Saint Louis Symphony's world premiere of the *Lyric Concerto*, appears below.

—Robert Kirzinger

I called this work *Lyric Concerto* because I was sure it would have several short movements and I wanted the option of the word "lyric" so that listeners wouldn't be overattentive to any big formal argument. In the end the piece turned out to have four movements, like a lot of concertos, but the low-pressure "lyric" name still holds. (It was suggested by Zemlinsky's *Lyric Symphony* title, and I suppose Mahler's *Lied von der Erde* could also be called a lyric symphony.)

When James Galway and I began discussing the idea of my writing a concerto for him, he was emphatic about wanting a "Celtic concerto," and he sang a little passage of three descending notes followed by a descending fifth, which he called the "Celtic fall." I made use of this in the concerto's first movement, "Leprechaun."

The second movement, "Waltz-Clog," is sort of American-Irish of the nineteenth and early twentieth centuries (like the ballads of Ernest R. Ball), contrasted with an authentic County Galway tune, "May Morning Dew," given to me by friends of mine who lived in Kinvara, County Galway, last year.

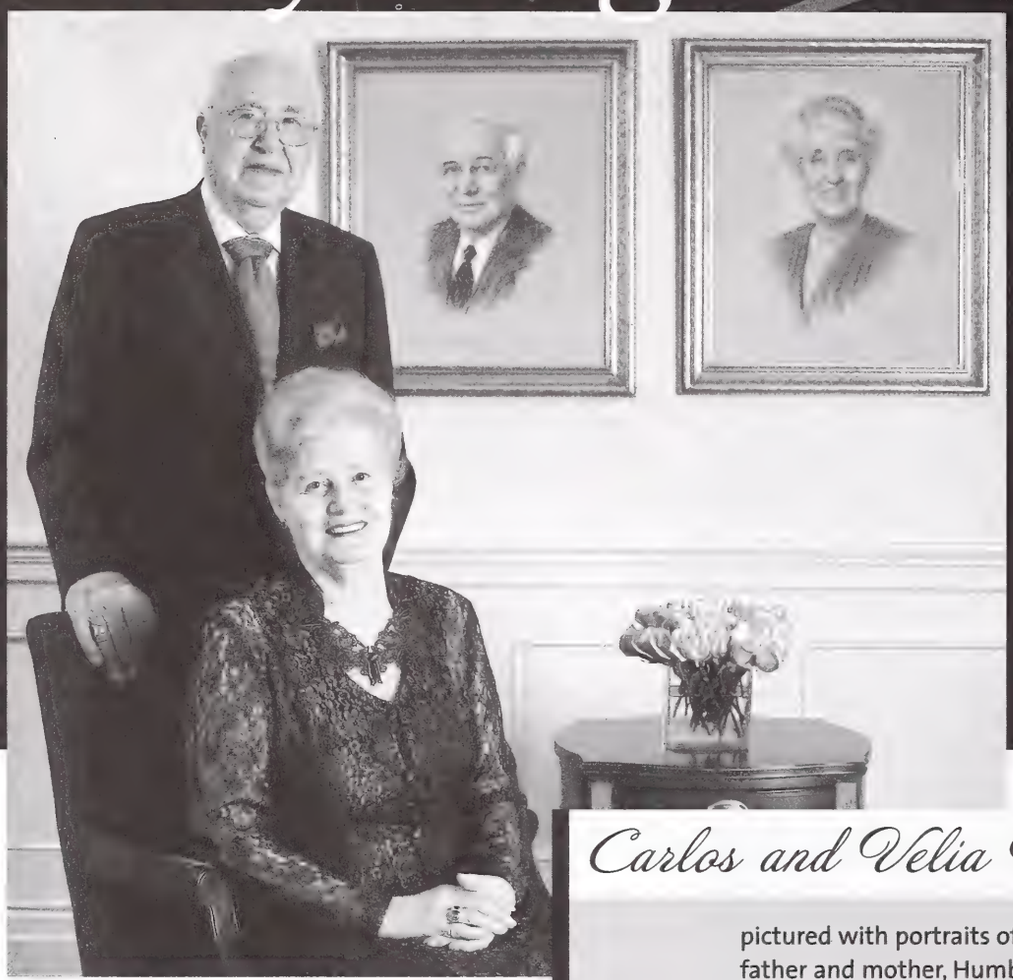
"Memory," the third movement, was made up out of fragments of a solo piece I dashed off for Jimmy in 1960 or so, when we were students together in Paris, plus a further exploration of the County Galway tune.

Jimmy requested a rondo for the end, so I tailored one for him: a "Bespoke Rondo," in which parts of the Galway tune are used again, and there is a section in memory of Dizzy Gillespie, who died as this was being composed. (This section is marked "*Bebop-ogorrah!*"—isn't that awful?)

—William Bolcom

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please contact Robert Meya at (617) 638-9252 or rkmeya@bso.org. You may be assured of complete confidentiality.

Wolfgang Amadè Mozart
Flute Concerto No. 2 in D, K.314(285d)



Wolfgang Amadè Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his two flute concertos in Mannheim in early 1778 on commission from a Dutch merchant who played the flute; the dates of the first performances are not known. Actually the Concerto No. 2 was a transposed and adapted version of an oboe concerto that Mozart had already composed in Salzburg in the summer of 1777. The Boston Symphony Orchestra has performed the D major flute concerto on three previous occasions: with then BSO principal Doriot Anthony Dwyer under Niklaus Wyss in subscription performances of February 1979; with Jean-Pierre Rampal under Kurt Masur at Tanglewood on July 23, 1982, and with James Galway under Seiji Ozawa for Opening Night of the 1984-85 season, on October 10, 1984. In addition to the solo flute, the score calls for two oboes, two horns, and strings.

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe ("an orchestra of generals," it was called). Mozart was traveling with his mother (Papa Leopold had not been able to get leave from his job in Salzburg to come along), and the end goal of the journey was Paris, where Wolfgang hoped (or Leopold hoped for him!) to find wealthy patrons eager to pay him for compositions, and audiences just as eager to hear him play as they had earlier when he had visited as a genuine prodigy. But Wolfgang dawdled in Mannheim. There he was enjoying himself in more ways than just musical. He fell in love with an opera singer named Aloysia Weber and went so far as to write his father with the suggestion that they should marry and go to Italy, where Wolfgang would manage her career as a singer. This, of course, was not at all what Leopold had in mind for his son. He kept urging him to get on to Paris.

This context is important for understanding Wolfgang's letters to his father at this time. It must be remembered that he was doing his best to defy paternal authority, though he was not prepared to break off with his father entirely. Still, every letter he wrote was carefully slanted to explain his interests in the light that he deemed most favorable to his desires. One of Mozart's new acquaintances in Mannheim was a wealthy Dutch merchant who played the flute. Mozart called him "DeJean" in his letters, but he didn't speak Dutch (whereas he did speak French), and the spelling is almost certainly his phonetic transcription of DeJong. In December 1777, Mozart wrote to his father, DeJong would pay him 200 florins for composing "three little, easy short concertos." A composer of Mozart's extraordinary facility should have been able to dash off a commission like that in a matter of a few weeks at most. But three months later he was writing to his father, making excuses for not having finished the commission (despite the fact that the 200 florins would have been a most welcome addition to his exchequer).

> Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This letter has caused some writers to assert that Mozart really disliked the flute—this despite the evidence of brilliantly conceived parts for that instrument in many of his scores—not to mention the beauty of the concerto that he actually composed at this time. But taken in context, it appears far more likely that the letter is a carefully crafted

BOSTON MODERN ORCHESTRA PROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

"Artistic Director Gil Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous — superb instrumentalists at work and play."

THE NEW YORK TIMES

Voices OCTOBER 1, 2004

Works for voice and orchestra featuring singers Kendra Colton, Sanford Sylvan, Frank Kelley, Mary Nessinger and David Kravitz

Bernard Rands: Canti Trilogy OCTOBER 29, 2004

With singers Janna Baty, William Hite, and Daniel Cole
EDWARD M. PICKMAN HALL AT LONGY SCHOOL OF MUSIC

Boston Connection JANUARY 22, 2005

Showcasing composers and performers who make Boston their home — including percussionist Nancy Zeltsman and clarinetist Ian Greitzer

Minimalism FEBRUARY 18, 2005

Works by John Adams, Philip Glass, Steve Reich and Elena Ruehr

Takemitsu Tribute APRIL 15, 2005

In honor of the 75th anniversary of the Toru Takemitsu's birth. Includes Tan Dun's "Water Concerto" and works by Toru Takemitsu and Ken Ueno

ALL PERFORMANCES BEGIN AT 8 PM
AT NEW ENGLAND CONSERVATORY'S JORDAN HALL
UNLESS OTHERWISE INDICATED.

2-FOR-1 TICKETS

Mention this ad when ordering by phone and receive two tickets for the price of one. (Tickets must be purchased by 5 pm the Wednesday prior to each concert. Discounts cannot be combined. Offer is good while supplies last.)

series of excuses, based partly on truth, perhaps, but stretched as far as the writer dared, to explain to Papa why on earth he had not finished the commission and left for Paris. Mozart was not about to explain that he was spending precious time courting Aloysia Weber! In the end, he composed one concerto (K.313) and adopted the subterfuge of rewriting an earlier work (an oboe concerto) as a second score for flute (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly.

But if DeJong felt he was cheated by Mozart's device of rewriting a work that already existed, he could not have looked closely at the two versions of his concerto. It is true that the solo part was conceived first for oboe—the relatively low range of the instrument throughout the concerto indicates as much, and Mozart didn't bother to change that. But he did more than simply copy the concerto over in a new key (the oboe concerto had been in C major; the flute concerto is in D). It is a reworking, with many changes in phrase endings and dynamics, as well as some revision of the melody and enrichment of the harmony.

But Mozart didn't have to change much, because the concerto was already—deservedly—a favorite. It is rather French in style, with cheerful outer movements that allow the soloist center stage, very much like an operatic singer during the big aria. The witty repartee of the opening movement includes gestures that could come straight out of a comic opera. The slow movement provides a serene contrast to the high spirits of the beginning, but the finale soon arrives with sparkling dance rhythms to close the concerto with a cheerful rondo.

—Steven Ledbetter

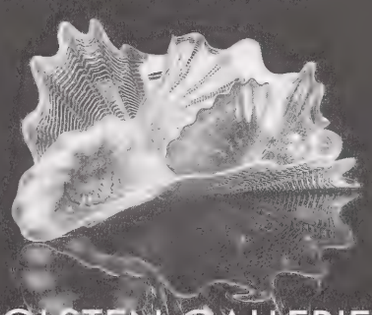
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

NORTH ANDOVER'S PREMIER
LifeCare™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

Marketing Fine Homes, Land And Estates



Sudbury

GOODMAN HILL

Oak Lot: 12± acres very private wooded hillside setting at the end of quiet cul-de-sac in Sudbury Center ***$925,000***

Hawk's Nest Lot 9± acres big views over open farm fields to the Boston skyline
$1,025,000

Ruth Kennedy 617-357-0455



South Orleans

PLEASANT BAY WATERFRONT LAND

Rarely available land on Pleasant Bay Narrows, this private 2.5 acre waterfront lot features 235± ft of frontage on Little Pleasant Bay. Abutting conservation land, the elevated building site provides northerly and easterly views across the bay to Nauset beach. An ideal location for your dream house. ***$2,600,000***

Stewart Young 617-357-8930



Bourne

PHINNEY'S HARBOR WAYERFRONT

Private waterfront estate on 5.34+ acres with 1,000+ ft of beach frontage on Phinney's Harbor and the Back River. The shingled residence, with 7,000+ sq. ft. of living space and 3,000+ sq. ft. of decks and open porches, provides 5 bedrooms, 4 baths, and 2 half baths. Includes a 60x18 ft. pool with cabana and shared use of a deepwater dock. ***$3,600,000***

Stewart Young 617-357-8930



Brookline

MAGNIFICENT BROOKLINE ESTATE

Built in 1926, this Georgian Revival residence is located in the heart of Brookline in a setting of complete privacy on 4.5+ acres, Features formal entertaining areas, an indoor Olympic length pool, exercise room, billiards/game room, media room, gourmet kitchen, etc. The residence boasts 7 family beds, 8 fireplaces, 8 full baths, and 3 half baths, in addition to staff quarters. ***$22,000,000***

Terry Maitland 617-357-8949

LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
Hitting every note.

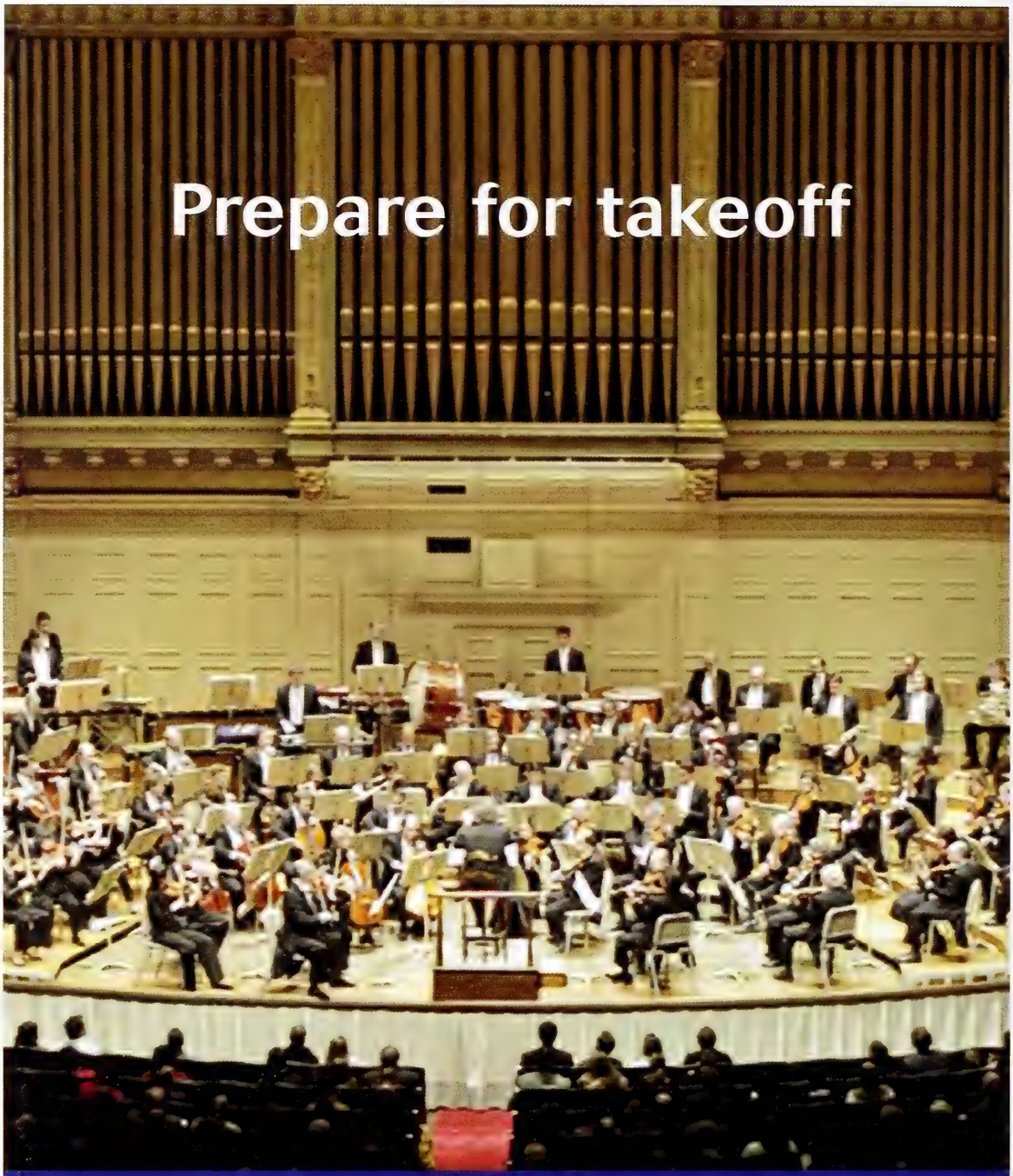
The Boston Symphony Orchestra is a brilliant example of how UBS builds relationships with our clients. With expertise, understanding and a commitment to success. In music, in investments, in life. You and us.
www.ubs.com

UBS is a proud season sponsor of the BSO.

Wealth Management | Global Asset Management | Investment Bank

UBS

©UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

Paul Hindemith
Symphony, *Mathis der Maler*



Paul Hindemith was born in Hanau, near Frankfurt, Germany, on November 16, 1895, and died in Frankfurt on December 28, 1963. He composed the Symphony, Mathis der Maler, *in 1933 in Berlin, drawing on music from his opera* Mathis der Maler *("Mathis the Painter"; composed 1933-35). The symphony was first performed on March 12, 1934, with Wilhelm Furtwängler conducting the Berlin Philharmonic. (The first performance of the opera came four years later, on May 28, 1938, in Zurich, Switzerland.) Otto Klemperer led the New York Philharmonic Symphony Society in the first American performance of the Symphony,* Mathis der Maler, *on October 4, 1934. Richard Burgin led the first Boston Symphony performances in December 1934, subsequent BSO performances being given by Burgin, Serge Koussevitzky (on numerous occasions between 1940 and 1948 both in and out of town), Eugene Ormandy, Robert Shaw, Seiji Ozawa, Erich Leinsdorf, William Steinberg, Michael Tilson Thomas, and Carlo Maria Giulini. Having first led the BSO in this work in 1957, it was Ormandy who later gave the BSO's most recent Tanglewood performance (on July 29, 1972) as well as the most recent subscription performances (October/November 1980). The score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.*

The series of three works entitled *Konzertmusik*, composed in 1930 (see page 25 of this program book), established Hindemith's style as a fertile modern idiom combining a reasonable level of chromatic dissonance with constant reminders of traditional tonal practice. The rebelliousness and acerbity of his early music passed into history, and for the rest of his career he remained faithful to this resourceful idiom that allowed him to write music ranging from great depth and complexity to an accessible style that could be played by amateurs and schoolchildren.

The opera *Mathis der Maler* ("Mathis the Painter"), on which he embarked in 1933, belongs to the former category, for it was always intended as a deeply serious work that would explore the meaning of artistic inspiration and the role of the artist in society. The opera was not written as a response to the seizure of power by the Nazis in that same year, but it soon became clear that it was mightily relevant, as Hindemith and his fellow artists in Germany found themselves more and more restricted in what they could do and whom they could do it with. Like so many others in a similar situation, Hindemith was torn apart by conflicting instincts. He would have loved to stand aside from the fray and devote himself hermit-like to his work, and for certain periods he did. At the same time he knew he should protest and resist when friends and colleagues suffered injustice at the hands of political ideology. The years 1933 to 1938 saw Hindemith negotiating an impossible path between expediency and conscience, hoping and perhaps believing that the problem would soon be resolved. Inevitably (as with hindsight we now can see it) his music was eventually banned in Germany and he was forced to emigrate, first to Switzerland and then to the United States.

In July 1933 Hindemith wrote that he was making good progress on his opera, for which he wrote his own libretto. Furtwängler was pressing him for an orchestral work for the coming season. Since his opera concerned the religious painter Matthias Grünewald (c.1480-c.1528), Hindemith composed what he described as "preludes and interludes" based on scenes depicted in the great altarpiece at Isenheim, in Alsace-Lorraine, one of the most admired works of the German Renaissance. The altarpiece, now in the

NEW ENGLAND CONSERVATORY

It's about the music

Gabriel Chodos, piano recital
NEC piano department co-chair performing works by Liszt, Beethoven
Mon January 24, 8pm, NEC's Jordan Hall

NEC's Weilerstein Trio
Joined by special guest Courtenay Budd
performing works by Shostakovich, Schumann
Wed January 26, 8pm, NEC's Jordan Hall

Benaim String Quartet
Outstanding European string quartet visits NEC
Wed February 2, 8pm, NEC's Jordan Hall

Jazz Masters Concert with Dave Holland
World-renowned bassist perfoms at NEC
Thur February 10, 8pm, NEC's Jordan Hall

For complete concert info and to sign up
for our e-newsletter, visit **www.newenglandconservatory.edu**

Free concerts almost every night of the year. Located just one block from Symphony Hall at 290 Huntington Ave.

Unterlinden Museum in Colmar, is a large complex structure with a series of intricately folding panels that reveal a number of biblical episodes, and also images of St. Sebastian and St. Anthony. In the end Hindemith wrote three of these movements and offered them as a three-movement symphony, in which form they were performed before the rest of the opera had been completed.

The symphony was an immediate success when conducted by Furtwängler in Berlin on March 12, 1934. Hindemith himself conducted a recording of it immediately afterwards. Yet the Nazi press mounted an attack, largely on the grounds of Hindemith's earlier avant-garde compositions, and Furtwängler's attempts to stand up for Hindemith and to perform the opera itself were met with a flat refusal. References in the opera to the burning of Lutheran books were hardly calculated to win official approval. It had to wait until Hindemith's move to Switzerland in 1938, when it was staged in Zurich.



The Angel Concert

The first movement of the symphony is "Angel Concert." In the altarpiece, a richly decorated scene of angels singing and playing is placed beside the picture of the Nativity in the central panel. The main angel is playing a viola da gamba of curious design with an even more curious backhanded bow-hold. Hindemith's movement (which also opens the opera) introduces the folk song "*Es sungen drei Engel*," first heard on the three trombones in unison, then on horns and woodwinds, then on the full wind section. This turns out to be the broad introduction to the main Allegro, on the model of a Haydn symphony, and in the spirit of the classical style Hindemith proceeds with a busy first subject and a more relaxed second subject as material for argument. The flute inserts a third theme, which might well evoke the high-pitch singing of angels. At the height of the development the trombones again intone "*Es sungen drei Engel*," followed by the weight of the full brass.

The slow movement is "The Entombment," painted on the predella below the folding panels of the altarpiece. The body of the dead Christ is attended by three grieving figures:



The Entombment

INVESTMENT
PROFESSIONALS

RICHARD P. YOUNG
CHAIRMAN

M. LYNN BRUNEAU
PETER P. BROWN
PAMELA B. CHENG
CHIMAN N. DARNEY
PAUL R. DAVIS
JOHN D. EMMONS, JR.
CHARLES T. HAVEMEYER
ESTHER C. HOOKER
KATHLEEN M. MURPHY
THEODORE L. OLDS
RICHARD OLNEY III
V. PAUL REED
CHRISTINE H. STURDIVANT
OLIVER T. SULLIVAN
BENJAMIN F. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

Featuring suits, sports jackets, and made-to-measure fabrics from Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

the two Marys and the apostle John. In the opera this movement serves as an interlude in the final scene after the death of Regina, a peasant's young daughter whom Mathis has protected. The movement is short and intensely felt, a fine example of Hindemith's expressive style.

The last movement, the "Temptation of St. Anthony," is not lifted directly from the opera, although it is related to Mathis's vision in which he sees himself as St. Anthony, the 4th-century hermit, confronted and challenged by figures from his past. In Grünewald's altarpiece the old man is lying on the ground, threatened by a crowd of monsters and demons, while devils and angels fight in the background. Hindemith inscribed the movement with the words (in Latin): "Where were you, good Jesus, where were you? Why were you not there to cleanse my wounds?"



The Temptation of St. Anthony

Once again Hindemith prefaces the Allegro with a broad declamatory passage, reaching out for words, and heavily emphatic in character. The main part of the movement is brisk and relentless for a while, giving way to a pleading theme on the oboe supported by thin, crawling strings. This rises to a brief silence and a strong gesture in the full orchestra that is heard throughout the rest of the movement. A slow, contemplative section intervenes for a while beneath a high trill in the violins suggesting the saintliness of the hermit. The three-note descending gesture brings back the faster tempo and an accumulation of symphonic argument, speeding up towards a mighty fanfare in the brass, labeled "Alleluia."

It has been said that Grünewald identi-fied with St. Anthony, and that Hindemith identified with both the artist and the saint in a complex web of symbolic projections. All three lived in harsh times when people were grimly persecuted for their beliefs. The *Mathis der Maler* Symphony offers a defiant faith in the power of good over evil that still bears an important message today.

—Hugh Macdonald

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

Feb 11 & 13 *The Trout*

Mozart	Flute Quartet in A major, K. 298 *with BSO and BCMS flutist Fenwick Smith*
Respighi	*Il Tramonto* for Mezzo Soprano and Strings
Shostakovich	Seven Romances on Poems by A. Blok for Mezzo Soprano and Piano Trio, Op. 127 *featuring mezzo soprano Mary Nessinger*
Schubert	Piano Quintet in A major, D. 667 "The Trout" *with BSO Principal Bassist Edwin Barker*

Mar 18 & 20 *The Schumann Quintet*

Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat major, Op. 102
Schumann	Piano Quintet in E-flat major, Op. 44 *with pianist Randall Hodgkinson and violinist Arturo Delmoni*

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086

More . . .

William Bolcom and his wife Joan Morris maintain a website of their musical activities at www.bolcomandmorris.com; this is the best source for information on William Bolcom's compositional activity as well. The site includes some useful articles by and about Bolcom. Particularly neat is a partial transcript of a radio broadcast conversation between Bolcom and the playwright/opera librettist Terrence McNally. The article on Bolcom in The New Grove II is by Steven Johnson. Bolcom's *Lyric Concerto* was recorded by flutist Amy Porter with the University of Michigan Symphony Orchestra, Kenneth Kiesler conducting (Equilibrium, with works by fellow U of M faculty members Michael Daugherty and Leslie Bassett). Other important releases of Bolcom's music include the complete *Songs of Innocence and Experience*, with Leonard Slatkin conducting the University of Michigan School of Music Symphony Orchestra and University Musical Society along with a host of solo vocalists (Naxos), and his opera *A View from the Bridge*, with baritone Kim Josephson, soprano Catherine Malfitano, and Dennis Russell Davies conducting the Lyric Opera of Chicago Orchestra (New World Records).

—Robert Kirzinger

Ian Kemp's article on Hindemith in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The Hindemith article in the recently revised Grove (2001) is by Giselher Schubert. Useful English-language books on the composer include Ian Kemp's *Hindemith* in the series "Oxford Studies of Composers" (Oxford paperback), David Neumeyer's *The Music of Paul Hindemith* (Yale University Press), Geoffrey Skelton's *Paul Hindemith: The Man Behind the Music* (Crescendo), and Luther Noss's *Paul Hindemith in the United States* (University of Illinois).

The Boston Symphony Orchestra recorded Hindemith's *Konzertmusik* for Strings and Brass and the Symphony, *Mathis der Maler* under William Steinberg in 1971 (Deutsche Grammophon). A powerful BSO broadcast from March 1974 of the *Mathis der Maler* symphony led by Carlo Maria Giulini is in the twelve-disc box "Boston Symphony Orchestra, Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000" (available in the Symphony Shop). The three-disc set "Hindemith Conducts Hindemith" includes, among other things, the composer's recordings with the Berlin Philharmonic of both the *Konzertmusik* for Strings and Brass and the Symphony, *Mathis der Maler* (Deutsche Grammophon). Hindemith recorded the *Konzertmusik* again in 1956 with the Philharmonia Orchestra (EMI). There is also a three-disc set of Hinde-

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

In Europe, they call a hotel like ours intimate, charming and full of warmth.



In Boston, they call it The Eliot

THE ELIOT HOTEL
370 Commonwealth Avenue | 617-267-1607
www.eliothotel.com



2004/05
24TH SEASON

Boston Artists Ensemble

Great chamber music is right where you live!

The area's finest chamber musicians perform in 2 exquisite venues: **Trinity Church in Newton Centre** *and the* **newly transformed Peabody Essex Museum** *in Salem.*

Call 617.964.6553

For Season schedule, venues, directions and to download an order form:

www.BostonArtistsEnsemble.org

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.



Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

mith's orchestral music in up-to-date sound (including both works being performed here this week) with Herbert Blomstedt conducting the San Francisco Symphony and the Gewandhaus Orchestra of Leipzig (London/Decca). Other recordings of the *Mathis der Maler* symphony include Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), George Szell's with the Cleveland Orchestra (Sony "Essential Classics"), and, from a 1962 radio broadcast in rather limited monaural sound, Pierre Monteux's with the Danish State Radio Symphony Orchestra, in the generally excellent Monteux volume of the series "Great Conductors of the 20th Century (EMI/IMG Artists). Other recordings of the *Konzertmusik* for Strings and Brass include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Eugene Ormandy's with the Philadelphia Orchestra (EMI), and Jiří Bělohlávek's with the Czech Philharmonic Orchestra (Chandos, also including the *Mathis der Maler* symphony). A complete recording of Hindemith's opera *Mathis der Maler* with Dietrich Fischer-Dieskau in the title role and Rafael Kubelik conducting the Bavarian Radio Symphony Orchestra seems currently to be unavailable (EMI). A more recent recording features Roland Hermann in the title role with Gerd Albrecht leading the Cologne West German Radio Symphony Orchestra (Wergo).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). The two flute concertos are discussed in A. Hyatt King's *Mozart Wind & String Concertos* in the BBC Music Guides series (University of Washington paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). The many recordings of the two Mozart flute concertos include James Galway's as soloist and conductor with the Chamber Orchestra of Europe (RCA), Jean-Pierre Rampal's with Zubin Mehta leading the Israel Philharmonic (CBS), and Eugenia Zukerman's with Pinchas Zukerman and the English Chamber Orchestra (Sony "Essential Classics").

—Marc Mandel



STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

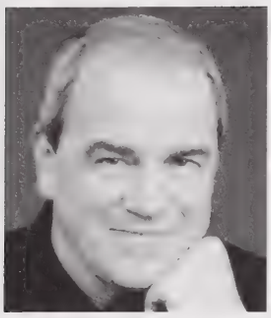
LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

Hans Graf



Austrian conductor Hans Graf is music director of the Houston Symphony, a post for which he was unanimously chosen in September 2000. In June 2004 he completed a six-year tenure as music director of the Orchestre National Bordeaux Aquitaine, having also recently completed his eighth and final season as music director of the Calgary Philharmonic. In the United States he is guest conductor with the orchestras of Boston, Cleveland, Pittsburgh, Atlanta, St. Louis, Baltimore, Dallas, and St. Paul, among many others, and participates in festivals including Blossom, Tanglewood, Wolf Trap, and the Mostly Mozart Festival. During 2004-05 Mr. Graf makes his debuts with the New York Philharmonic and Los Angeles Philharmonic, and returns to the Saint Louis, Montreal, Cincinnati, Detroit, and New World symphonies. Internationally, he has also conducted in Scandinavia, France, Italy, Japan, and Australia. He appears with the Vienna Philharmonic, Vienna Symphony, and Gewandhaus Orchestra of Leipzig, as well as with the St. Petersburg, Czech, and Israel Philharmonics. He also participates in the Maggio Musicale Fiorentino, Bregenz, Aix-en-Provence, Orange, and Savonlinna festivals. He appeared at the Salzburg Festival for twelve consecutive seasons. Mr. Graf first conducted the Vienna State Opera in 1981 and has since conducted operatic productions in Berlin, Munich, Paris, and Rome. His extensive opera repertoire includes several world premieres. Born in 1949 near Linz, Hans Graf studied violin and piano as a child. Through his sister and brother-in-law, he discovered the orchestral works of Debussy, Ravel, Bartók, and Stravinsky. In 1967 he entered the Musikhochschule in Graz, where he received diplomas in piano and conducting. He then worked with Franco Ferrara in Siena, Sergiu Celibidache in Bologna, and Arvid Jansons in Weimar and Leningrad. In 1975-76 Mr. Graf was

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

This organization is funded in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra
February 6
Conducted by Bruce Hangen
Beethoven, Barber, and Strauss

MORE THAN
MUSIC
DANCE
THEATER

| Call the Harvard Box Office for tickets: 617-496-2222 |

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friend of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org

music director of the Iraqi National Symphony Orchestra in Baghdad. He began coaching at the Vienna State Opera in 1977, and his international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. He was appointed music director of the Mozarteum Orchester Salzburg in 1984. Mr. Graf's discography includes the complete symphonies of Mozart and Schubert and the premiere recording of Zemlinsky's opera *Es war einmal*. He has recorded for EMI, Orfeo, Erato, Capriccio, and JVC; he is currently recording the complete orchestral works of Dutilleux with the Orchestre National Bordeaux Aquitaine for the BMG/Arte Nova label. In June 2002 Mr. Graf was awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music. He has been a frequent guest of the BSO since his debut in Boston in March 1995, leading his most recent subscription performances in November 2003. He led the orchestra most recently in two programs at Tanglewood in 2004, an all-Dvořák concert in July and the season-ending performance of Beethoven's Ninth Symphony in August.

Sir James Galway



Sir James Galway is regarded as a supreme interpreter of the classical flute repertoire and a consummate entertainer whose appeal crosses all musical boundaries. As an instructor and humanitarian, Mr. Galway is a tireless promoter of the arts. Besides keeping a busy touring schedule in which he gives recitals and performs with the world's leading orchestras, he also conducts annual master classes. He devotes much of his free time discharging his duties as president of Flutewise, a volunteer-based nonprofit organization that donates instruments to low-income students and young people with disabilities. Sir James Galway tours extensively in the United States and Europe. Highlights of his 2004-05 U.S. season include orchestral performances with such orchestras as the National Symphony Orchestra, San Diego Symphony, Cincinnati Pops Orchestra, Boston Symphony Orchestra, New York Philharmonic, Houston Symphony Orchestra, and Vancouver Symphony Orchestra. Recital engagements include appearances in New York, Philadelphia, Cleveland, Ann Arbor, and Bowling Green, among others. In Europe, he performs at the Musikverein in Vienna, at the Salzburg Festival, at the Royal Albert Hall in London, and in Munich, Hamburg, Venice, and Dublin. He also tours the Far East, including stops in Beijing and Singapore. Sir James Galway recently signed a recording contract with Deutsche Grammophon, which released his latest disc, "Wings of Song," this past summer. In January 2004 he released "Quiet on the Set—James Galway at the Movies," which includes music from such movies as *Cinema Paradisio*, *Il Postino*, *Emma*, *Braveheart*, and *Notting Hill*. Sir James Galway also performs on several tracks from Howard Shore's Academy Award-winning soundtrack for *The Lord of the Rings: The Return of the King*. Mr. Galway made his BSO debut on Opening Night of the 1984-85 season, in October 1984, as soloist in Mozart's Flute Concerto in D and Rodrigo's *Fantasía para un gentilhombre*. His only subscription concerts prior to this week were in March/April 1997, when he was soloist in music of Quantz and Corigliano. He has appeared frequently at Tanglewood, most recently in July 2002—his seventh Tanglewood appearance with the orchestra—when he performed Bolcom's *Lyric Concerto* under then BSO assistant conductor Federico Cortese.

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*



LA SYLPHIDE

March 3-6 / March 10-13, 2005

NEW PRODUCTION

Music: *Herman Løvenskjold*

Choreography: *Sorella Englund after August Bournonville*

Scenic Design and Costumes: *Peter Cazalet*



FALLING ANGELS

March 17-20, 2005

FALLING ANGELS
Music: *Steve Reich*
Choreography: *Jiří Kylián*

IN THE MIDDLE, SOMEWHAT ELEVATED
Music: *Thom Willems*
Choreography: *William Forsythe*

SARABANDE
Music: *Johann Sebastian Bach*
Choreography: *Jiří Kylián*

WORLD PREMIERE
Music: *Arcangelo Corelli*
Choreography: *Lucinda Childs*

THE SLEEPING BEAUTY

May 5-15, 2005

Music: *Peter Ilyich Tchaikovsky*
Choreography: *Sergeyev / de Valois*



SUBSCRIBE FOR SPRING!

3-Ballet Flex Pass available NOW! Call BOSTON BALLET at 617.695.6955

TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400

Tickets also available at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Season Lead Sponsor

Fidelity INVESTMENTS

Photos of Larissa Ponomarenko; Yury Yanowsky and Romi Beppu; Larissa Ponomarenko and Nelson Madrigal by John Deane;
Concept and design: Sametz Blackstone Associates, Boston

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Robert Meya, Acting Director of Major and Planned Giving, at (617) 638-9252.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and
Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
UBS
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts and individuals who made restricted annual gifts of $10,000 or more between November 1, 2003, and November 12, 2004. For further information, contact Robert Meya, Acting Director of Major and Planned Giving, at (617) 638-9252.

$1,000,000 and Up

Mrs. William H. Congleton
Estate of Susan Morse Hilles
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$500,000–$999,999

Kate and Al Merck

$250,000–$499,999

Anonymous (1)
Mr. John Hitchcock
Mr. and Mrs. Edward H. Linde
The Messinger Family

$100,000–$249,999

Dorothy and David Arnold
Estate of Elizabeth A. Baldwin
Mr. William I. Bernell
Estate of Mrs. Pierre de Beaumont
Estate of Miss Alma Grew
Estate of Janet M. Halvorson
Mr. William R. Hearst III
Estates of Dr. Nelson and
Mrs. Grace Saphir
Jeanne H. Wolf
in memory of Gottfried Wilfinger

$50,000–$99,999

Estate of Clarita Heath Bright
Catherine and Paul Buttenwieser
Estate of Mr. Robert W. Stewart

Continued on page 55

Accompaniment

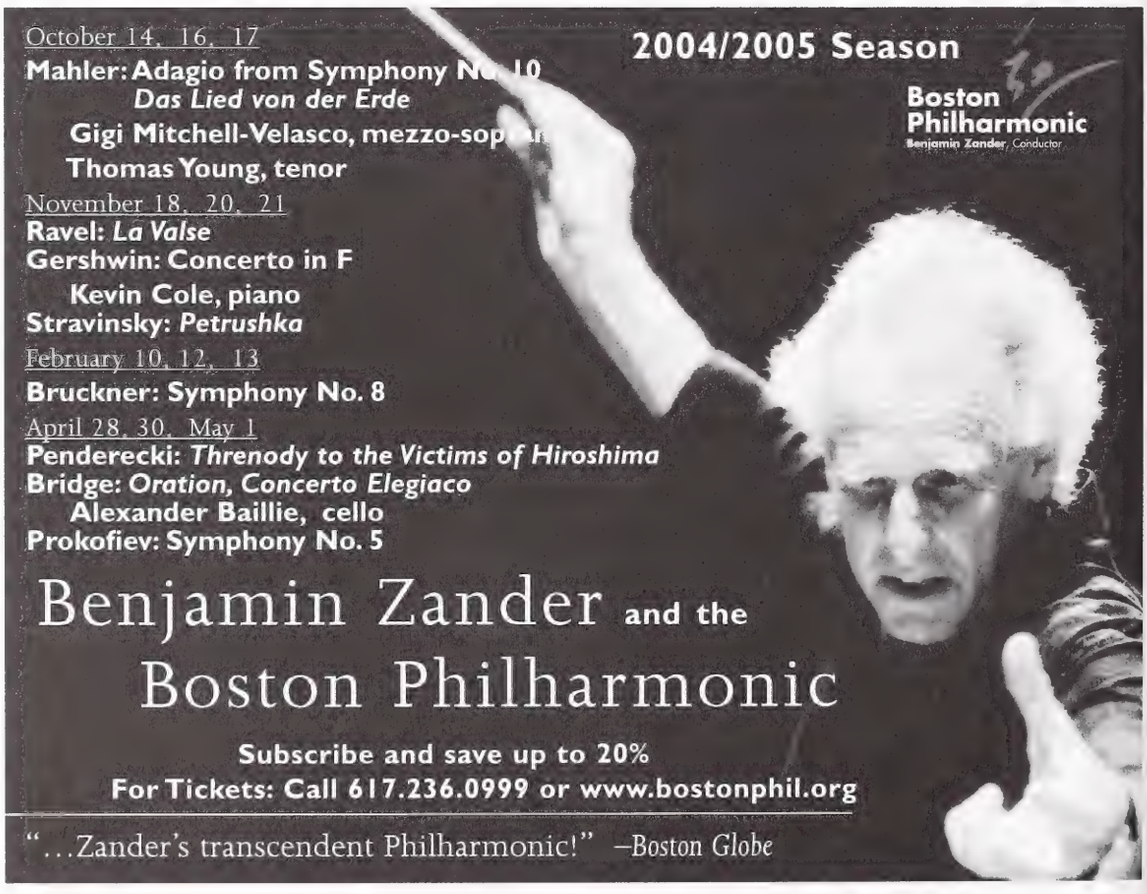
As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles



$25,000–$49,999

Anonymous (2)
Estate of Lillian G. Abrams
Mr. and Mrs. James L. Bildner
Raymond J. Dulye Fund
Estate of Frances Fahnestock
Estates of Harold K. Gross and Evelyn F. Gross
Estate of George F. and Elsie Hodder
Estate of David R. Pokross
Estate of Dorothy Troupin Shimler
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood Charity Fund

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Elizabeth Taylor Fessenden Foundation
Mr. and Mrs. Orrie M. Friedman
Mr. and Mrs. Robert Lepofsky

$10,000–$14,999

Mrs. Marion E. Dubbs
The Fairmont Copley Plaza Boston
Mrs. Samuel B. Feinberg
Estate of Priscilla M. Holman
Miss Victoria Kokoras
Mrs. Patricia B. McLeod
Renee Rapaporte
Estate of Charlotte S. Schwartz
Mr. Norman Y. Stein
Mr. and Mrs. Orlando N. Tobia

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com



LEATHER GOODS • FINE FURNISHINGS • PENS • READING TOOLS

The Prudential Center • 111 Huntington Avenue, Back Bay, Boston

617-536-3434 • Levenger.com

We play to your higher aspirations

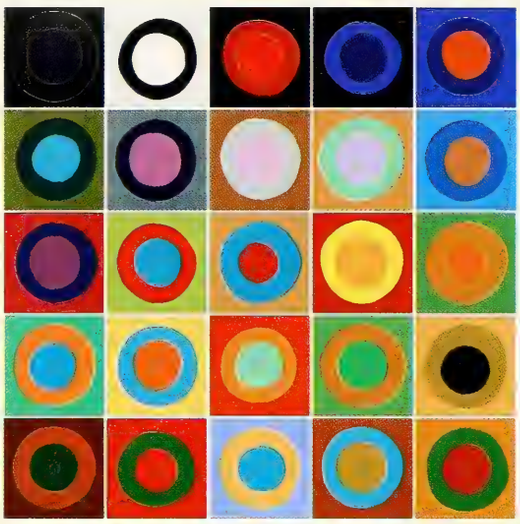
mfa exhibitions

High Style and Hoop Skirts: 1850s Fashion

THROUGH MARCH 13

Woman's evening dress, United States, about 1858. Silk plain weave (taffeta), machine net (tulle) and silk bobbin lace, trimmed with silk ribbon, embroidered silk net, and silk flowers. Gift of Roald T. Lyman, 1951.





Sets, Series, and Suites: Contemporary Prints

JANUARY 19 THROUGH MAY 30

Exclusive hotel sponsor is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Terry Frost, *Orchard Tambourines*, 1999. Portfolio of twenty-five color woodcuts. Private collection. © The Estate of Terry Frost.

Pursuits of Power: Falconry and the Samurai, 1600–1900

THROUGH JUNE 12

Goshawk Mews (detail), Edo period, 17th century.
Six-panel folding screen; ink, colors, and gold on paper.
Philadelphia Museum of Art: Gift of Mr. and Mrs. Douglas J. Cooper, 1978.



ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week

This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at **www.mfa.org** or call **617-267-9300.**

The Higginson Society

The Higginson Society embodies the tradition of musical excellence established in 1881 by the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. During the 2003-2004 season, Higginson Society members provided more than $2,500,000 to the Annual Fund, the largest single source of annual gift income from individuals. The Boston Symphony Orchestra gratefully acknowledges Higginson Society members' contributions to the future of music. We gratefully acknowledge the following Higginson Society donors.

APPASSIONATO–$100,000 and above

The Nathan R. Miller Family

VIRTUOSO–$50,000 to $99,999

Mr. and Mrs. George D. Behrakis

ENCORE–$25,000 to $49,999

Anonymous (2)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Catherine and Paul Buttenwieser
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Jeffrey E. Marshall
The Richard P. and
Claire W. Morse Foundation
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Mr. and Mrs. William O. Taylor
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Henry and Joan T. Wheeler
Drs. Richard and Judith Wurtman

MAESTRO–$15,000 to $24,999

Anonymous (1)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Combined Jewish Philanthropies
Don and Donna Comstock
Cynthia and Oliver Curme
Nina L. and Eugene B. Doggett
Mrs. Marilyn Brachman Hoffman
Liz and George Krupp
Richard and Susan Landon
Mr. and Mrs. Robert J. Lepofsky
Mr. and Mrs. John M. Loder
Carmine and Beth Martignetti
Joseph C. McNay
Mrs. August R. Meyer
Mrs. Robert B. Newman
Annette and Vincent O'Reilly
William and Lia Poorvu
Louise C. Riemer
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Robert C. Winters
Dr. and Mrs. Michael J. Zinner

Continued on page 59

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

GOLDEN CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

Happy Holidays!

MEYER & MEYER
ARCHITECTURE AND INTERIORS
BOSTON

617-266-0555
www.meyerandmeyerarchitects.com



PATRONS–$10,000 to $14,999

Dorothy and David Arnold
Ms. Lucille M. Batal
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
Mrs. Irving S. Brudnick
Samuel B. and Deborah D. Bruskin
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. and Mrs. Abram T. Collier
Mrs. William H. Congleton
John and Diddy Cullinane
Mr. and Mrs. Lewis S. Dabney
Ginger and George Elvin
Roger and Judith Feingold
Hon. and Mrs. John H. Fitzpatrick
Mrs. Bruni Fletcher-Koch
Mrs. Kenneth J. Germeshausen
Richard and Joy Gilbert
Roberta and Macey Goldman
Mr. and Mrs. Francis W. Hatch, Jr.
Julie and Bayard Henry
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Harvey Chet Krentzman
Mr. and Mrs. R. Willis Leith, Jr.
Anne Lovett and Stephen Woodsum
Mrs. Olney S. Morrill
Ray L. and Connie Morton-Ewbank
Mrs. George R. Rowland
Mr. and Mrs. Kenan E. Sahin
Mrs. Francis P. Sears, Jr.
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and
Dr. Reuben Eaves
Mr. and Mrs. Ross E. Sherbrooke
Mr. and Mrs. Ray Stata
Mr. and Mrs. Daniel Waintrup
Mr. David C. Weinstein
James and Jeanne Westra

SPONSORS–$5,000 to $9,999

Anonymous (9)
Helaine and Alvin Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Mrs. Rae D. Anderson
Mr. and Mrs. Sherwood E. Bain
George and Roberta Berry
Doreen and Charles Bilezikian
Brad and Terrie Bloom
William T. Burgin
Rick and Nonnie Burnes
Mr. Gordon E. Cadwgan
Mr. Charles Christenson
Mr. and Mrs. James M. Clark
Loring and Katinka Coleman
Mr. Eric D. Collins
Sarah Chapin Columbia and
Stephen Columbia
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Charles and JoAnne Dickinson
Mr. David L. Driscoll
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
Mr. and Ms. Richard B. Gamble
David Endicott Gannett
Jane and Jim Garrett
Chad and Anne Gifford
Thelma and Ray Goldberg
Mr. and Mrs. Robert S. Green
The Hagan Family Fund
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Mr. and Mrs. Charles Hood
Mr. and Mrs. William W. Hunt
Ms. Eunice Johnson and
Mr. Vincent Panetta
Mr. Bruce Johnstone
Debbie and Ted Kelly
Dr. and Mrs. Arthur Kravitz
Don and Gini LeSieur
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Gerald F. O'Neil

Continued on page 61



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

SPONSORS–$5,000 to $9,999 *continued*

Dorothy R. P. Palmer
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Mr. Daniel A. Phillips and
Rev. Diana W. Phillips
May and Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
John and Susanne Potts
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mike and Maureen Ruettgers
Robert and Rosmarie Scully
Mr. and Mrs. Douglas H. Sears
Mr. Christopher Smallhorn
Mr. and Mrs. Henry S. Stone
Patricia Hansen Strang
Mr. and Mrs. William F. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Rev. and Mrs Arthur A. Wahmann
Mrs. Charles H. Watts II
Lawrence and Dawn Weber
Mrs. Joan D. Wheeler
Mr. and Mrs. Reginald H. White
Dr. and Mrs. Nicholas T. Zervas

MEMBERS–$2,500 to $4,999

Anonymous (22)
Bill Achtmeyer
Miss Barbara Adams
Bob and Pam Adams
Mr. James E. Aisner
Vernon R. Alden
Harl and Lois Aldrich
Mrs. Elizabeth Alexander
Mr. Reginald Alleyne
Mr. and Mrs.
Stephen H. Anthony
Marjorie Arons-Barron
and James H. Barron
Mr. and Mrs. Laurence
Asquith
Diane M. Austin and
Aaron J. Nurick
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Stephen Y. Barrow
Mr. and Mrs.
Frank Bateman
Molly and John Beard
Martin and Kate Begien
Mr. Larry Belcaster
Deborah Davis Berman
and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Mr. and Mrs.
Robert J. Bettacchi
Mr. and Mrs.
Philip W. Bianchi
Benjamin and
Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Mark G. and Linda Borden
Mrs. William C. Brengle
Mr. William Brohn
Gertrude S. Brown
Ms. Michele C. Brown
Mrs. Douglas W. Bryant
Mr. Matthew Budd, MD
and Ms. Rosalind Gorin
Jean Fiol Burlingame
and Gene Burlingame
Dr. and Mrs.
Edmund B. Cabot
Harold and
Judith Brown Caro
Mr. and Mrs.
Truman S. Casner
David and Karin
Chamberlain
Mr. and Mrs.
Ronald C. Clark
Jim and Barbara Cleary
Mr. and Mrs.
Frederic M. Clifford
Ms. Mary Hart Cogan
Maryann and
Kenneth Cohen
Dr. and Mrs.
Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs.
Woolsey S. Conover
Victor Constantiner
Mr. and Mrs.
John L. Cooper
Prof. and Mrs. Stephen
Crandall
Loretto and Dwight Crane
Joan P. and
Ronald C. Curhan
Highgale Fund at the
Boston Foundation
Mr. and Mrs. Eric Cutler
Bob and Lynn Daly
Robert and Sara Danziger
Wayne Davis and
Ann Merrifield
Mr. Thomas Dean
Mr. and Mrs.
Stephen Demirjian
Mr. and Mrs.
Robert W. Doran
Ms. Debira Douglas-Brown
Mr. Wesley H. Durant, Jr.
Mr. Alan Dynner
Mr. and Mrs.
Goetz B. Eaton
Mrs. Caroline Edwards
Dr. and Mrs.
Richard H. Egdahl
Mr. and Mrs.
Richard S. Emmet
Dorothea and
Bradford Endicott

Continued on page 63

BOSTON
SYMPHONY
ORCHESTRA
JAMES LEVINE
Music Director

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

THE CAMBRIDGE
HOMES

A Not-for-Profit Tradition
of Caring since 1899



Offering Gracious Assisted
Living in a Georgian Brick
Building Next to
Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

You'll give it a standing ovation.

HOTEL COMMONWEALTH

Reservations 617.933.5000 | www.hotelcommonwealth.com

MEMBERS–$2,500 to $4,999 *continued*

Mrs. Priscilla Endicott
John P. II and Nancy S. Eustis
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Mr. and Mrs. Lawrence K. Fish
Mrs. Gerald Flaxer
Dr. Eric T. Fossel
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Stephanie Gertz
Mr. Frank S. Gilligan
Ms. Pamela Ormsbee Giroux
Mr. and Mrs. Robert R. Glauber
Dr. and Mrs. Clifford D. Gluck
Carol R. and Avram J. Goldberg
Jordan and Sandy Golding
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Margaret L. Hargrove
Ellen and John Harris
Mr. and Mrs. Reed Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Richard and Carole Higginbotham
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Patricia and Galen Ho
Mr. Albert A. Holman III and Ms. Susan P. Stickells
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger B. Hunt
Mrs. Joseph Hyman
Mrs. Henderson Inches, Jr.
Mrs. Joanie V. Ingraham
Mrs. James H. Jackson
Mr. Herbert R. Jacobs
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Bela T. Kalman
Mr. and Mrs. Edwin M. Kania, Jr.
Mr. James B. Keegan
Bill Kelly
Joan Bennett Kennedy
Mr. Paul L. King
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Mrs. Elena Kingsland
Joanie and Doug Kingsley
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Sue and Harry Kohn
Alice Bator Kurland
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. David S. Lee
Mr. Alexander M. Levine
Emily Lewis
Lucia Lin
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Keith Lockhart
Mrs. Dunbar Lockwood, Jr.
Shari Loessberg and Christopher Smart
Mr. Graham Atwell Long
Mrs. Augustus P. Loring
Mr. and Mrs. Caleb Loring, Jr.
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John A. MacLeod II
Peter E. and Betsy Ridge Madsen
Mr. James A. Manninen
Dr. and Mrs. John D. Matthews
Dr. Robert and Jane B. Mayer
Mr. William F. Meagher, Jr.
Kate and Al Merck
Mr. and Mrs. Robert G. Millar
Jeffrey and Molly Millman
Mr. Peter Minichiello
Trudi and Elliot Mishara
Mr. and Mrs. Robert Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Dr. Yasuhisa and Aeiko Nakayama
Anne J. Neilson
Mr. and Mrs. Andrew L. Nichols
Mrs. Albert L. Nickerson
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Robert T. O'Connell
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Joseph and Joan Patton
Mr. and Mrs. John A. Perkins
Mr. J. H. Dainger Perry
Ms. Ann M. Philbin
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. and Mrs. Richard D. Phippen
Angie and Leon Piatelli
Leo Wasserman Foundation
Muriel K. Pokross, Trustee

Continued on page 65

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Celebrating Youth

Saturday, January 29, 2005 8pm
Stoneham Theatre, Stoneham

Sunday, January 30, 2005 3pm
NEC's Jordan Hall, Boston

Vivaldi	Flute Concerto in D, op.10 no.3, "The Cardinal"
Grieg	Two Norwegian Dances, op.63
Holst	Brook Green Suite
	Musical Heritage winners **Youth Competition winners**
Jakoulov	All at Once (2004) with **Anna Myer and Dancers** (Boston Premiere)



"Anna Myer *is a master weaver…her choreographic voice is quietly bizarre, but it is all her own."*
—New York Times

781-224-1117 www.newenglandstringensemble.org

We're trusted by generations to advise generations.

We're Derby and Company. We have built long-lasting relationships with individuals and families who have trusted us to preserve, manage and grow their wealth.

When you choose us, we listen, we understand, and we work with you to design an investment program that meets your unique needs.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com

MEMBERS–$2,500 to $4,999 *continued*

Dr. and Mrs. Jerome Porush
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Mr. and Mrs. Laurence S. Reineman
Robert and Ruth Remis
Donna Riccardi and Douglas Green
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
Debbie and Alan Rottenberg
Mr. and Mrs. William H. Rousseau
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Sylvia L. Sandeen
Betty and Pieter Schiller
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
Robert E. Scully, M.D.
Maurice and Sarah Segall
Robert G. Segel and Janice L. Sherman
The Shane Foundation
Mr. and Mrs. Malcolm L. Sherman
Mr. Maurice Simon
Mr. Marshall H. Sirvetz
Maggie and John Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Micho and William Spring
Mrs. Rex Stark
Maximilian and Nancy Steinmann
Mr. Thomas G. Stemberg
Ira and Jacquie Stepanian
Fredericka and Howard Stevenson
Mr. and Mrs. Galen L. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Mrs. Carol B. Sullivan
Mr. and Mrs. Joseph Swiniarski
Jeanne and John Talbourdet
Patricia L. Tambone
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Mr. H. Stephen Tilton
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. and Mrs. William C. Van Faasen
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
William Gallagher Associates
Margaret C. Williams
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Lynne and Frank Wisneski
Rev. and Mrs. Cornelius A. Wood, Jr.
Chip and Jean Wood
Elizabeth Zimmermann

BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

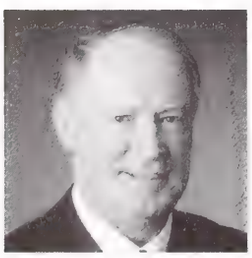
These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC²
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM. . .

Thursday, January 13, at 8
Friday, January 14, at 1:30
Saturday, January 15, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications, and Robert Kirzinger, BSO Publications Associate

JAMES LEVINE conducting

SIBELIUS — Symphony No. 4 in A minor, Opus 63

Tempo molto moderato, quasi adagio
Allegro molto vivace
Il tempo largo
Allegro

BABBITT — *Concerti for Orchestra* (2004)
(world premiere; commissioned by the Boston Symphony Orchestra)

INTERMISSION

SIBELIUS — Symphony No. 5 in E-flat, Opus 82

Tempo molto moderato – Allegro moderato (ma poco a poco stretto) – Presto
Andante mosso, quasi allegretto
Allegro molto – Misterioso – Un pochettino largamente – Largamente assai

For more than fifty years, Milton Babbitt (b.1916) has held a reputation as one of the most accomplished and innovative of American composers, although his work is concentrated primarily in the smaller genres and electronic music. His *Concerti for Orchestra*, his first BSO commission, will also be the first work of Babbitt's to be performed by the BSO, further illustrating James Levine and the orchestra's commitment to important American music. Along with Bohemian-born Gustav Mahler and Danish composer Carl Nielsen, the Finnish composer Jean Sibelius was among the most revolutionary symphonists of his age. Sibelius's Fourth and Fifth symphonies, both dating from the second decade of the twentieth century, show two different approaches in Sibelius's unique but masterful treatment of the genre of symphony.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday 'C'—January 13, 8-10
Friday 'A'—January 14, 1:30-3:30
Saturday 'B'—January 15, 8-10

JAMES LEVINE, conductor

SIBELIUS	Symphony No. 4
BABBITT	*Concerti for Orchestra* (2004)
	(world premiere; BSO commission)
SIBELIUS	Symphony No. 5

Wednesday, January 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—January 20, 8-10:05
Friday 'B'—January 21, 1:30-3:35
Saturday 'A'—January 22, 8-10:05
Tuesday 'B'—January 25, 8-10:05

JAMES CONLON, conductor
GARRICK OHLSSON, piano

ULLMANN	Piano Concerto
SHOSTAKOVICH	Symphony No. 7, *Leningrad*

Thursday, January 27, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—January 27, 8-10
Friday Evening—January 28, 8-10
Saturday 'B'—January 29, 8-10
Tuesday 'C'—February 1, 8-10

DAVID ZINMAN, conductor
RICHARD GOODE, piano

GANDOLFI	*Impressions from "The Garden of Cosmic Speculation"*
BARTÓK	Piano Concerto No. 3
MUSSORGSKY/ RAVEL	*Pictures at an Exhibition*

Thursday, February 3, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 3, 8-10
Friday 'A'—February 4, 1:30-3:30
Saturday 'A'—February 5, 8-10
Tuesday 'B'—February 8, 8-10

RAFAEL FRÜHBECK DE BURGOS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	*Nänie*, *Gesang der Parzen*, and *Schicksalslied*, for chorus and orchestra
	Symphony No. 1

Thursday, February 10, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 10, 8-9:50
Friday 'B'—February 11, 1:30-3:20
Saturday 'A'—February 12, 8-9:50

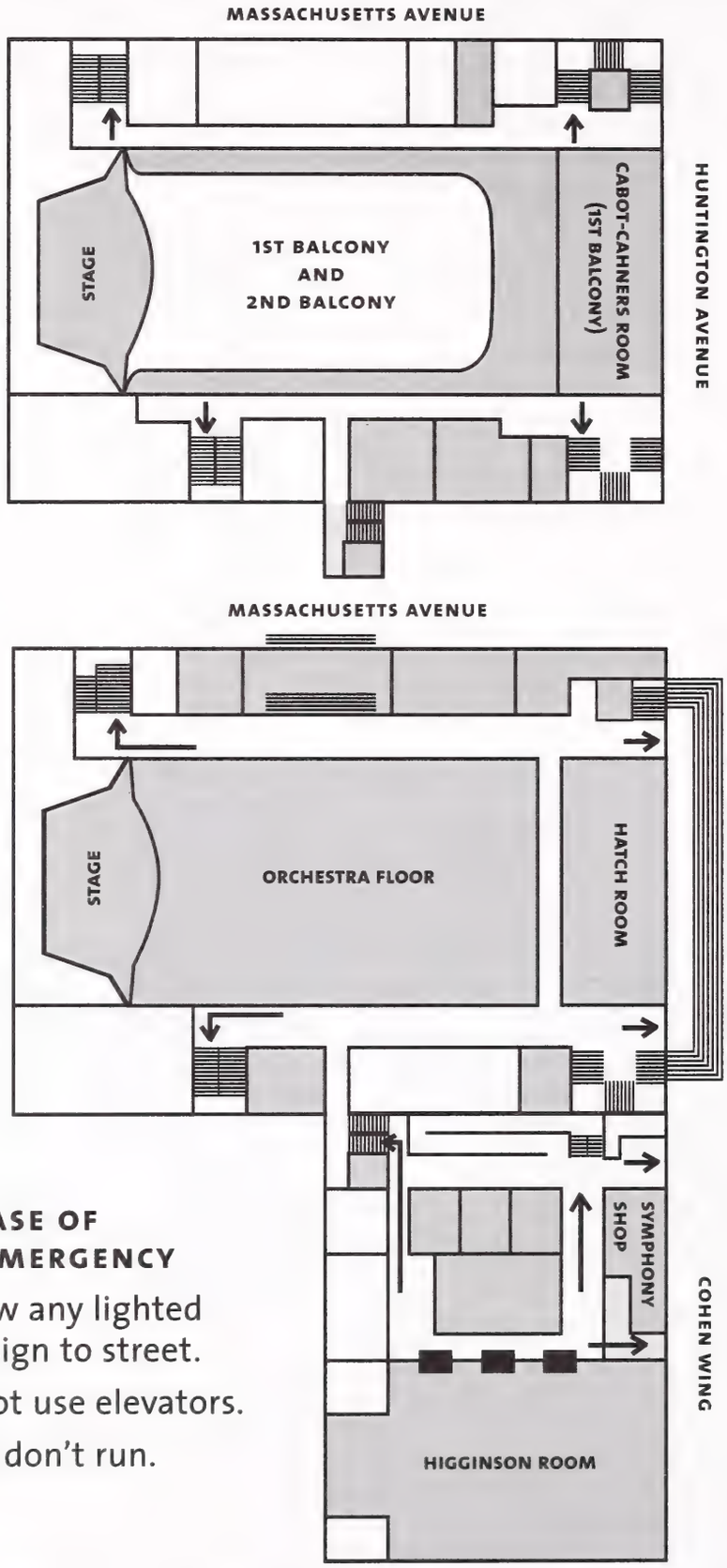
RAFAEL FRÜHBECK DE BURGOS, conductor
STEVEN ISSERLIS, cello
STEVEN ANSELL, viola
ANET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
BOB BROWN PUPPETS

FALLA	*Master Peter's Puppet Show*
STRAUSS	*Don Quixote*

Programs and artists subject to change.

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

PHOTOGRAPH BY MICHAEL LUTCH

Great Expectations



Canary Diamonds ❖ Fine Period Jewelry ❖ Loose Colorless Diamonds
GIA Certified Diamonds ❖ Pink Diamonds ❖ Art Deco Jewelry
Diamond Pins ❖ Engagement Rings ❖ Custom Made Jewelry
Blue Diamonds ❖ Right Hand Rings ❖ Natural Colored Emeralds
Drop Earrings ❖ Diamond Studs ❖ Buccellati Silver Figures
Art Nouveau Jewelry ❖ Antique Diamond Bracelets ❖ Rare Gems
Natural Colored Sapphires ❖ Tahitian Pearls ❖ Signed Jewelry
Antique Pins ❖ Cultured Pearls ❖ Diamond Necklaces
Custom Made Engagement Rings ❖ South Sea Pearls ❖ Fine Gold Jewelry
Fine Pre-Owned Wrist Watches ❖ Natural Colored Rubies
Antique Collectibles ❖ Silver Frames ❖ Carved Crystal Figures

David & Company

Sellers & Collectors Of Beautiful Jewelry

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com



Newburyport High School Gymnasium, Newburyport, MA

Design for life

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**

Residential | Educational | Religious | Corporate | Municipal

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



CHAMBER MUSIC TEA II
Friday, January 7, at 2:30

COMMUNITY CONCERT III
Sunday, January 9, at 3, at Myrtle Baptist Church, West Newton

This concert is made available free to the public through the generosity of State Street Foundation.

LUCIA LIN, violin
EDWARD GAZOULEAS, viola
OWEN YOUNG, cello
TODD SEEBER, double bass
MARK McEWEN, oboe
SCOTT ANDREWS, clarinet
BRIAN CONNELLY, piano

PROKOFIEV — Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Opus 39

Tema con variazioni: Moderato
Andante energico
Allegro sostenuto, ma con brio
Adagio pesante
Allegro precipitato, ma non troppo presto
Andantino

DVOŘÁK — Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale. Allegro, ma non troppo

Steinway & Sons Pianos, selected exclusively at Symphony Hall

Week 10

Serge Prokofiev (1891-1953)
Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Opus 39

While living in Paris in the mid-1920s, Prokofiev was eager to compose a Second Symphony far different from his first, the witty *Classical* Symphony of his schooldays. He was widely regarded as an *enfant terrible* writing in an advanced and difficult musical style, but some of his works had been performed in Paris already under the

sponsorship of conductor Serge Koussevitzky, so he had hopes of attracting attention. In order to support himself while working on the new symphony, he accepted a commission from Romanov's "Wandering Ballets," a company that planned to tour a series of short ballets with an "orchestra" of but five instruments. Prokofiev proposed that the ensemble consist of oboe, clarinet, violin, viola, and double bass, and for that unusual quintet he composed a circus ballet entitled *The Trapeze*. Yet all the while he intended also that the music be performable as a self-sufficient work.

The Trapeze was performed in Italy and Germany with fair success, although Prokofiev recalled that the dancers had difficulty with his unusual rhythms, such as a 5/4 measure consisting of ten eighth-notes, divided into 3+4+3 eighths. Composition of the work gave Prokofiev no trouble (unlike the Second Symphony, over which he slaved for months). But as a concert work, separated from the visual elements of the ballet, it was regarded as one of the composer's most advanced and daring, often turning polytonal and remaining intensely chromatic virtually throughout.

Years later, after he returned to Russia, where he had to accommodate his musical style to Soviet demands for simplicity and lyricism, Prokofiev "confessed" in his memoirs that this quintet and his Second Symphony—his "most chromatic" works—had been tainted by his contact with the West: "This was the effect of the Parisian atmosphere where complex patterns and dissonances were the accepted thing, and which fostered my predilection for complex thinking." Though Prokofiev was never again so far advanced in harmonic complexity, we may wonder whether this scapegoating of Paris is to be taken at face value. But it is always fascinating to hear a piece in which the composer steps outside his normal habits and attempts something quite new. In Prokofiev's case, that step took him to the edge of an abyss from which he quickly recoiled.

Antonín Dvořák (1841-1904)
Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Dvořák's E-flat piano quartet has always been overshadowed in popularity by its siblings, the earlier piano quintet in A, Opus 81, and the slightly later *Dumky* Trio, Opus 90. This is a shame, because the Opus 87 quartet is both original and beautiful. Dvořák wrote the work between July 10 and August 19, 1889, thereby fulfilling the long-standing request of his publisher, Simrock, for a piano quartet. Just a week after finishing the score, he began work on the Eighth Symphony, which was already finished by November. Small wonder that when Simrock wrote to Brahms, he remarked that Dvořák's head was "full of music."

The strings open the proceedings with a forceful, somber phrase presented in unison. The piano replies with lighthearted banter, setting the stage for a remarkable movement ranging widely in mood and character, accentuated by a surprising breadth of harmonic plan. The contrasting elements of the opening theme are further offset by the more languishing melody of the secondary theme (presented in the unexpected key of G), but all three of these gestures intertwine flexibly in the course of the development, their character changing from moment to moment. The secondary theme appears in the distant key of B major before slipping down a half-step onto the dominant of the home key and turning into the recapitulation—but one that omits the first theme entirely. That opening material recurs to conclude the movement—and most strikingly in a chilling passage of string tremolos that brings in an entirely new air of mystery just before the end.

The Lento is built of three principal themes, the first presented by the strings with piano commentary in G-flat, followed by a dramatic outburst in C-sharp minor,

yielding to a lyrical major-mode melody in the piano with an effective syncopated accompaniment in the strings. All three themes are then repeated in the same order, though with adjustments of tonality. The third movement is a gracious waltz in which the piano occasionally takes on the character of a cimbalom, lending more precisely the air of a Czech folk tune. The energetic finale begins, like many of Haydn's works, in the tonic minor; its second subject features Dvořák's own instrument, the viola (one reason why viola players, so often overlooked by composers, love his music!). Having run its course with good humor, the movement ends, now firmly in the major, with a coda that makes almost orchestral demands on the four performers.

—Notes by Steven Ledbetter

Violinist **Lucia Lin** made her debut performing the Mendelssohn Concerto with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, she has been soloist with the Boston Pops Orchestra, the Saint Louis Symphony, the Oklahoma Symphony, the Cincinnati Chamber Orchestra, and the Festivalorchester in Graz, Austria. She has appeared in solo recital throughout the United States and is a frequent collaborator in chamber music. A member of the Muir String Quartet, which is the quartet-in-residence at Boston University, she is a founding member of the Boston Trio and the chamber group, Innuendo. She has performed in the Sapporo, Taos, and St. Barts music festivals, as well as for the Da Camera Society in Houston and the Barbican Hall Chamber Series in London. She has recorded for Nonesuch Records as a guest of the Boston Symphony Chamber Players and for New World Records on a disc featuring works of Bright Sheng. A native of Champaign, Illinois, Ms. Lin received her bachelor's degree at the University of Illinois and her master of music degree at Rice University in Houston, Texas. Important musical influences include Sergiu Luca, Paul Rolland, Josef Gingold, Dorothy DeLay, and Louis Krasner. Ms. Lin joined the Boston Symphony in 1985, serving as assistant concertmaster from 1988 to 1991 and from 1996 to 1998. She was acting concertmaster of the Milwaukee Symphony for the 1991-92 season and joint concertmaster of the London Symphony Orchestra from 1994 to 1996.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music

Cellist **Owen Young** joined the Boston Symphony Orchestra in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras, including the Pittsburgh Symphony, Boston Pops Orchestra, and San Antonio Chamber Orchestra. Mr Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project Step (String Training and Education Program for Students of Color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he served as a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. Mr. Young began playing cello at six; his teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, he was principal cellist with the Yale Symphony Orchestra and was soloist for its 1986 European tour. In 1986 and 1987 he was a Fellow at the Tanglewood Music Center. Mr. Young won an Orchestra Fellowship in 1987; he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988. From January 1986 until he joined the BSO he was principal bass of the Buffalo Philharmonic, which he joined at twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass at eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. A Tanglewood Music Center Fellow in 1983 and 1984, Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel & Haydn Society Orchestra.

A native of Saskatoon, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** joined the oboe section of the Boston Symphony Orchestra in September 1996, having previously served as principal oboe of the Florida Orchestra, the Music Festival of Taipei, and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic. Mr. McEwen is on the faculty of the New England Conservatory of Music.

Scott Andrews was appointed second clarinet of the Boston Symphony Orchestra in October 1995. Prior to joining the BSO, he was principal clarinet of the New England and Gardner chamber orchestras and also performed with the Cantata Singers Orchestra and the

Boston Pops Esplanade Orchestra. As a chamber musician he has appeared with the Ying String Quartet, Auros Group for New Music, the Boston Symphony Chamber Players, and the Walden Chamber Players. He performs frequently in the BSO's Chamber Prelude concerts in Symphony Hall and at Tanglewood, and has participated on an ongoing basis at the Portland Chamber Music Festival. Originally from Virginia, Mr. Andrews first played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and the Interlochen Music Center in Michigan until 1989. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinetist Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. As a teacher and clinician, he has given master classes in such varied locations as the Toho School in Tokyo, Kansas State University, and the Longy School in Cambridge, Massachusetts. He has given recitals and chamber music concerts throughout North America and the Asian Pacific. In addition to recordings with the Boston Symphony and Boston Pops Orchestras, he has recorded for VQR Digital, Koch International, and Denouement Records. Mr. Andrews currently teaches at the Tanglewood Music Center and the Boston Conservatory.

Born in Detroit, pianist **Brian Connelly** attended the University of Michigan, where he studied with pianists György Sándor and Theodore Lettvin. He has premiered works by composers including William Albright, William Bolcom, Paul Cooper, David Diamond, and Ross Lee Finney, and frequently appears as guest artist with such groups as the Pittsburgh New Music Ensemble and Chicago Contemporary Players. Mr. Connelly was featured in the Carnegie Hall series "Making Music" in a tribute to composer William Bolcom; he has given many performances of Messiaen's complete *Vingt Regards sur l'Enfant-Jesus* by Olivier Messiaen, most recently for the Piano Festival Northwest; he performs with such artists as violinist Sergiu Luca, flutist Carol Wincenc, clarinetist Charles Neidich, cellists Roel Dieltiens and Gary Hoffman, and pianists Ian Hobson and André-Michel Schub; and he has shared ragtime recitals with jazz pianist Marcus Roberts. Mr. Connelly played nearly 150 solo and chamber works for the acclaimed Da Camera of Houston in its path-breaking first six seasons, and he appears regularly at the Cascade Head and Grand Teton music festivals. He is a member of the ensemble Context, performing on 18th- and 19th-century pianos, as well as on the modern Steinway; his three-disc set with Context of music by Robert Schumann and Prince Louis Ferdinand has just been released. Mr. Connelly teaches piano performance at Rice University's Shepherd School of Music, and he directs the master's degree program in piano chamber music.

BOSTON SYMPHONY ORCHESTRA

YOUTH & family CONCERTS

2004-2005 SEASON





SPECIAL FAMILY CONCERT
FEBRUARY 12, 2005 @ noon

Rafael Frühbeck de Burgos, conductor
Anet Andemicael, soprano (The Boy)
Peter Bronder, tenor (Master Peter)
Jonathan Lemalu, baritone (Don Quixote)
Bob Brown Puppets

FALLA "Master Peter's Puppet Show"

Falla's *Master Peter's Puppet Show* is based on an incident from "Don Quixote" in which the Knight of the Woeful Countenence and Sancho Panza happen upon a puppet show in a small village. The show's audience is represented by large puppets, while smaller puppets enact the actual puppet show.

SATURDAY APRIL 9, 2005 @ 10:00am and noon
BRUCE HANGEN, CONDUCTOR



"Symphony SCORES"

It doesn't have to be a symphony to be symphonic! Composers write great orchestral music for all kinds of non-symphony art forms, including ballet, opera, and film. The Boston Symphony has a strong tradition of presenting the "other" side of symphonic music. For this concert series we will feature the music of great composers, including John Williams, whose music was not originally intended for performance on the concert stage.

Tickets on sale now: $18
Call **(617) 266-1200**, or visit ***www.bso.org***.
Family concerts are designed for children ages 5 and up.

UBS

UBS is proud to support the BSO Youth and Family Concerts.

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA & JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.

With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.



Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

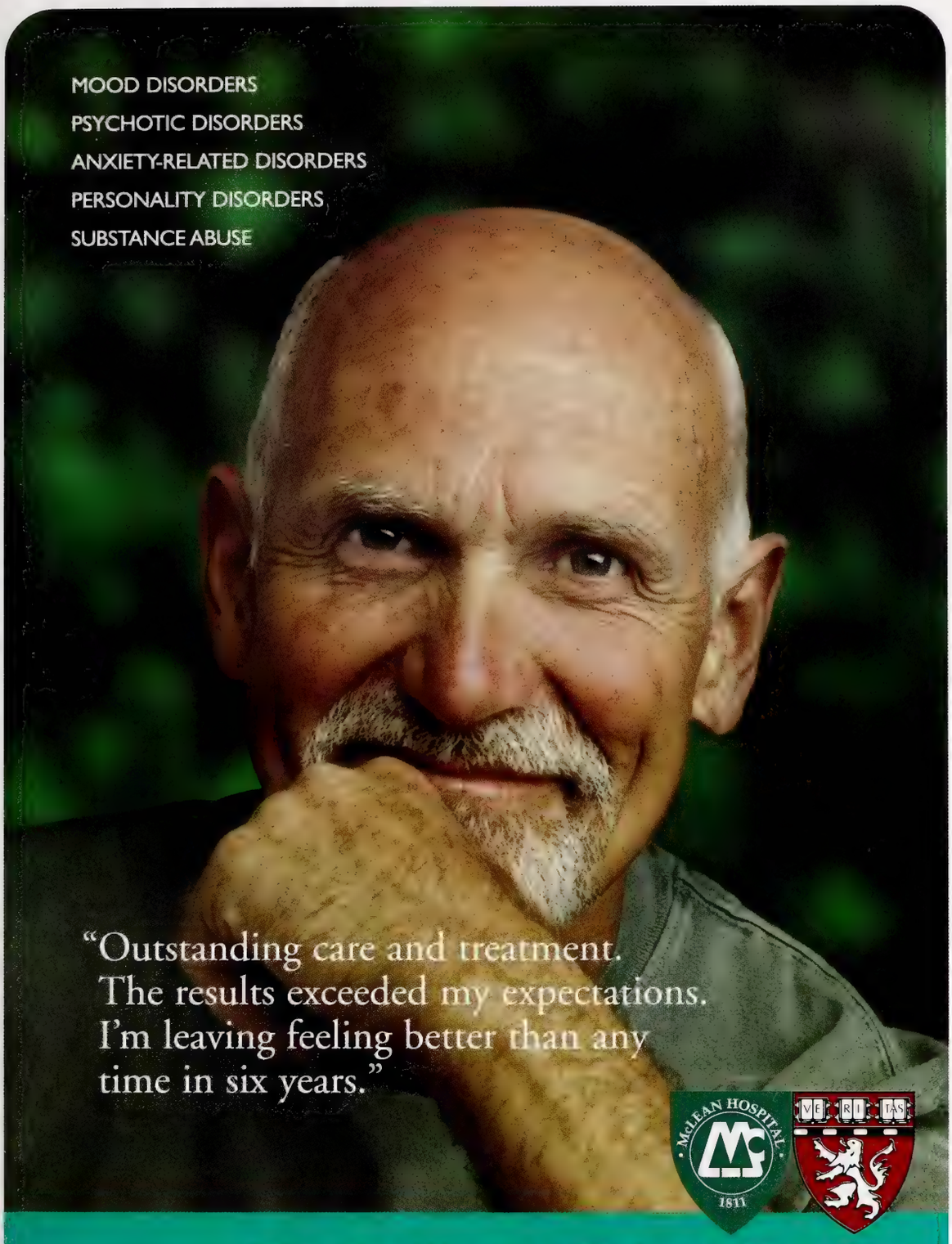
BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE



The Pavilion at McLean Hospital

Our premier evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #11

open heart surgery that's a lot less open



There are lots of reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like minimally invasive heart surgery that minimizes pain, reduces cosmetic trauma and speeds recovery time. From cardiac services and gastroenterology to organ transplantation and cancer care, you'll find some of the most cutting-edge medical advances available anywhere. To find out more, visit www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 7
New to the BSO 11
BSO Music Director James Levine 15
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
From the Music Director 22
Notes on the Program 23
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by BSO Director of Program Publications Marc Mandel and BSO Publications Associate Robert Kirzinger.

Program copyright ©2005 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Stacey Elwood, *Special Events Manager* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Elisabeth Alleyne Dorsey, *Curriculum Specialist/Library Assistant* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Paula Ramsdell, *Project Coordinator*

BSO

New Starting Time for Evening Pre-Concert Talks

Please note that, in order to allow the musicians more time to warm up on stage prior to the concerts, the BSO's evening Pre-Concert Talks will now begin at 6:45 rather than 7 p.m. The starting time for the Friday-afternoon talks (12:15 p.m.) and for the Open Rehearsal Talks (9:30 a.m. on Thursday mornings; 6:30 p.m. on Wednesday evenings) remains unchanged. The remaining Sunday-afternoon talk, on March 13, will begin at 1:45 p.m. prior to that day's 3 p.m. Boston Symphony concert. We appreciate your understanding in this matter.

Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel and BSO Publications Associate Robert Kirzinger discuss Sibelius and Babbitt. In the weeks ahead, Harlow Robinson of Northeastern University discusses Ullmann and Shostakovich (January 19-25), Robert Kirzinger discusses Gandolfi, Bartók, and Mussorgsky (January 7-February 1), and Jan Swafford of Tufts University discusses Brahms (February 3-8).

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the Boston Symphony Orchestra Archives. The items from Maestro Levine's library will include, among other things, first-edition scores of Mahler's Eighth Symphony, Schubert's *Great* C major symphony, and Beethoven's *Eroica* Symphony; facsimile editions of the manuscripts of Stravinsky's Symphonies of Wind Instruments and Bartók's Music for Strings, Percussion, and Celesta; and facsimile editions of a Beethoven sketchbook and the sketches for Stravinsky's *Le Sacre du printemps*.

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases included Charles Munch conducting Berlioz's *L'Enfance du Christ* with soloists Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance simulcast on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducting *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra, and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. Two more DVDs are scheduled for release this month: an all-French compilation program from 1959-62 with Charles Munch leading Berlioz's *Symphonie fantastique*, Debussy's *La Mer*, and Ravel's *Daphnis et Chloé* Suite

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Sculpture by Howard Ben Tre



The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

No. 2, all telecast from Sanders Theatre in Cambridge; and the BSO concert of January 20, 1959, also from Sanders Theatre, with Pierre Monteux conducting Brahms's *Tragic* Overture, Hindemith's *Nobilissima Visione*, and Stravinsky's *Petrushka*. The VAI/BSO Archival DVDs are available at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

The Marie L. Audet Gillet and Fernand Gillet Concerts
January 14 and 15, 2005

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest endows in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

BSO Members on Compact Disc

A wide variety of compact discs featuring members of the Boston Symphony Orchestra are available in the Symphony Shop, including the following new entries to the catalogue.

BSO violist Michael Zaretsky's latest CD on the Artona label features him in the six cellos suites of J.S. Bach performed on viola, as recorded in Symphony Hall in January/February 2004. Mr. Zaretsky uses the earliest authentic source for these works, the facsimile manuscript text of Anna Magdalena Bach. For more information about this disc, and about Mr. Zaretsky's previous compact discs, visit www.michaelzaretsky.net.

BSO principal trombone Ronald Barron has released two new compact discs in the Boston Brass Series. The first, entitled "The Return of the Alto," features solo and ensemble music for alto trombone by Leopold Mozart, Marc-Antoine Charpentier, BSO trombonist Norman Bolter, Eric Ewazen, Hannes Meyer, Alfred Hornoff, and Corrado Saglietti. Mr. Barron is joined by a number of his brass and string player colleagues from the BSO, and also by the Harvard University Wind Ensemble, Thomas Everett, conductor; pianists Eric Ewazen and Vytas Baksys, and organist Peter Sykes. On the second disc, "An Evening from the 18th Century," he is joined by BSO principal horn James Sommerville, alto trombonist Darren Acosta, and The New 18th Century Players (made up primarily of BSO members) led by Alain Trudel for music of Tommaso Albinoni, Georg Christoph Wagenseil, Johann Georg Albrechtsberger, and Johann Michael Haydn. For more information, visit www.trombonebarron.com.

BSO Members in Concert

The Boston Artists Ensemble directed by BSO cellist Jonathan Miller performs string quintets of Mozart and Dvořák and a "mystery piece" for string trio on Friday, January 14, at 8 p.m. at Trinity Church in Newton Centre and on Friday, January 21, at 8 p.m. at the Peabody-Essex Museum in Salem. Joining Mr. Miller for these performances are BSO violinists Victor Romanul and Tatiana Dimitriades and BSO violists Edward Gazouleas and Kazuko Matsusaka. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553 or visit www.BostonArtistsEnsemble.org.

BSO principal second violinist Haldan Martinson is featured in Goldmark's Violin Concerto with the Wellesley Symphony Orchestra led by former BSO assistant concertmaster Max Hobart on Sunday, February 6, at 3 p.m. at Mass Bay Community College, 20 Oakland Street, in Wellesley. Also on the program is Franck's D minor Symphony. Tickets are $18, $15, and $5, available at the door. For further information call (781) 235-3584 or visit www.wellesleysymphony.org.

Ronald Knudsen leads the New Philharmonia Orchestra in Mendelssohn's *Fingal's Cave* Overture, Shostakovich's *Hamlet* Film Suite, and Brahms's Symphony No. 3 on Saturday, February 12, at 8 p.m. at Babson College in Wellesley and on Sunday, February 13, at 3 p.m. at the First Baptist Church in Newton. Single tickets are $25, with discounts for seniors, students, and families. For more information call (617) 527-9717 or visit www.newphil.org. Earlier that month, on Sunday, February 6, at 2 p.m. at Babson College, the New Philharmonia offers "Celebrate Words and Music," its second "Family Discovery" concert of the season, in which young actors will help introduce children to music through use of images and poetry. Single tickets for this event are $14, with discounts for seniors, students, and families.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; from one hour
before each concert through intermission, and
for up to thirty minutes after each BSO concert.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

New to the BSO

Three new players and two new assistant conductors have joined the BSO this season.



Elizabeth Rowe joined the Boston Symphony Orchestra as principal flute in September 2004. Formerly the assistant principal flute of the National Symphony Orchestra, she has also held positions with the Baltimore Symphony, the Fort Wayne Philharmonic, and the New World Symphony. She has served on the faculties of the Peabody Institute of Music, the University of Maryland, and Catholic University. A native of Eugene, Oregon, Ms. Rowe received her bachelor of music degree in 1996 from the University of Southern California, where she studied with Jim Walker, former principal flute of the Los Angeles Philharmonic. Winner of first prize in the 2000 National Flute Association Young Artist Competition, she has performed as a soloist with orchestras throughout the country, including many of the orchestras with which she has held positions. Most recently she performed the Nielsen Flute Concerto with the Baltimore Symphony Orchestra. Ms. Rowe has participated in several national and international music festivals, most notably as a Fellow at the Tanglewood Music Center. An advocate of new music, she was invited to Carnegie Hall to perform a concert of works by Schoenberg under the direction of Pierre Boulez. Ms. Rowe enjoys chamber music and was a founding member of the southern Florida-based Metropolis Winds woodwind quintet.



Polina Sedukh joined the Boston Symphony Orchestra in September 2004. Born in 1980 to a family of musicians in St. Petersburg, Russia, Ms. Sedukh began studying violin at four, her first teachers being her father Grigory Sedukh and Savely Shalman. In 1987 she entered the Special Music School of the St. Petersburg Conservatory, joining the studio of Lev Ivaschenko. She joined the studio of Vladimir Oftcharek in 1995 and entered the Rimsky-Korsakov State Conservatory in 1998. She has participated in master classes with Wolfgang Marshner and Sakhar Bron and in January 2000 began studying at the Longy School of Music in Cambridge with Laura Bossert and Malcolm Lowe. Ms. Sedukh gave her first major public performance at seven, with the Chamber Orchestra of Liepaya, Latvia; her first international performance was in 1991 in Chicago, followed by a tour in Germany. Winner of first prize in the solo category and the grand prize in chamber music at the 1992 Young Talents of Russia Festival, and a laureate of the Evgeny Mravinsky Festival in St. Petersburg, Russia, she has participated in important festivals on both sides of the Atlantic, has toured Germany and Austria annually since 1993, and has won prizes in such international competitions as Coast of Hope in Bulgaria (grand prize as soloist and first prize in chamber duo), the International Spohr Competition in Weimar, Germany, and the Negev Competition in Israel (first prize). In 1999 she took the Bärenreiter Special Prize in the Young Concert Artist International Auditions in Leipzig, Germany.



A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize at Tanglewood, first prize in the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. An advocate of new music, he has premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on new pieces and collaborates with young composers. As a chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collab-

Marketing Fine Homes, Land And Estates



Sudbury

GOODMAN HILL

Oak Lot: 12± acres very private wooded hillside setting at the end of quiet cul-de-sac in Sudbury Center ***$925,000***

Hawk's Nest Lot 9± acres big views over open farm fields to the Boston skyline
$1,025,000

Ruth Kennedy 617-357-0455



Brookline

125 YARMOUTH ROAD

A lovely parcel in one of Chestnut Hill's best neighborhoods. Renovate the existing 1955 ranch with six rooms and 3500 square feet, or build anew at the end of this highly desired street. Parcel offers 40,600 square feet with interesting topo and private rear yard. ***$3,200,000***

Terry Maitland 617-357-8949



Cambridge

CHANNING

One of the grand houses of Cambridge, this Colonial Revival has been renovated & features spacious rooms, high ceilings, original details & 14 fireplaces. Main house offers 6 bedrooms, 5.5 baths, heated pool and garage. Includes attached townhouse. ***$7,900,000***

Terry Maitland 617-357-8949



Brookline

FERNWOOD ROAD

A beautiful one-acre-plus lot in the heart of Chestnut Hill. This bucolic setting features flat, rolling land overlooking a small pond. Situated on a quiet cul-de-sac in a family neighborhood, this parcel is located in the Country Club neighborhood just a chip shot away from the club itself. A prime parcel in a prime neighborhood. ***$3,650,000***

Terry Maitland 617-357-8949

LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

orating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in numerous outreach and educational concerts for soldiers and other audiences.



Jens Georg Bachmann is an assistant conductor of the BSO as of this season, having previously served as assistant conductor to James Levine at the Munich Philharmonic, a position created for him in 2000. He has been associate conductor of the Fort Worth Symphony Orchestra and principal conductor of the Texas Chamber Orchestra in Dallas, and has for three summers been assistant conductor of the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland and also leading it in concerts at Verbier and on tour at EXPO 02. As an opera conductor, he has recently led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin (where he made his professional opera debut at twenty-four), and the Berlin State Opera. He has also conducted numerous orchestras in Germany. A native of Berlin, Mr. Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was recipient of the Bruno Walter Memorial Scholarship. Additional projects include a fundraising and educational outreach tour as violinist in South Africa, and an Interarts Project in the Clark Studio Theatre at New York's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining dance and music. Mr. Bachmann is a 1996 winner of the Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition. Mr. Bachmann resides in Boston.



An assistant conductor of the Boston Symphony Orchestra as of this season, **Ludovic Morlot** has maintained a close working relationship with the BSO since he was the Seiji Ozawa Conducting Fellow in 2001 at the Tanglewood Music Center, when he assisted Mr. Ozawa with the TMC production of Ravel's *L'Heure espagnole* and led the world premiere of the TMC's 2001 Fromm Commission, Robin de Raaf's Piano Concerto, in that summer's Festival of Contemporary Music. He has since served as a BSO cover conductor for, among others, Seiji Ozawa, James Levine, André Prévin, and Rafael Frühbeck de Burgos, and has led the Boston Symphony Chamber Players in Boston and at Tanglewood. He has also worked with Reinbert de Leeuw and Michael Tilson Thomas at the New World Symphony in Florida, and assisted Jessye Norman at the Théâtre du Châtelet in the critically acclaimed Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*, In 2002 he became conductor-in-residence with the Orchestre National de Lyon under David Robertson, leading many outreach concerts and youth orchestra events in Lyon for two seasons. He has also appeared with the Orchestre de Picardie and the Orchestre Colonne in Paris. This season brings his debut with the Ensemble InterContemporain, and his subscription series debut in April 2005 with the Boston Symphony Orchestra. Trained as a violinist, Mr. Morlot studied conducting with the late Charles Bruck at the Pierre Monteux School in Hancock, Maine, and continued his studies at the Royal Academy of Music in London. He received the Norman Del Mar Conducting Fellowship from the Royal College of Music, London, to work with the Royal School's Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. Mr. Morlot maintains residences in Lyon and Boston.

NEW ENGLAND CONSERVATORY

It's about the music

Gabriel Chodos, piano recital
NEC piano department co-chair performing works by Liszt, Beethoven
Mon January 24, 8pm, NEC's Jordan Hall

NEC's Weilerstein Trio
Joined by special guest Courtenay Budd
performing works by Shostakovich, Schumann
Wed January 26, 8pm, NEC's Jordan Hall

Benaim String Quartet
Outstanding European string quartet visits NEC
Wed February 2, 8pm, NEC's Jordan Hall

Jazz Masters Concert with Dave Holland
World-renowned bassist perfoms at NEC
Thur February 10, 8pm, NEC's Jordan Hall

For complete concert info and to sign up
for our e-newsletter, visit **www.newenglandconservatory.edu**

Free concerts almost every night of the year. Located just one
block from Symphony Hall at 290 Huntington Ave.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Please join us for a unique concert
featuring internationally renowned pianist

Garrick Ohlsson

with

Maurice Sendak, Ela Weissberger

and special guest choristers from

Boston Arts Academy, Winsor School and

Rivers School, Conducted by James Conlon

to benefit the

TEREZÍN
Chamber Music Foundation

Monday, January 24th, 2005 7:30 PM
The Colonnade, Boston
Huntington Ballroom
Tickets and information: (857)222-TCMF(8263)
www.terezinmusic.org

TCMF is supported in part by:

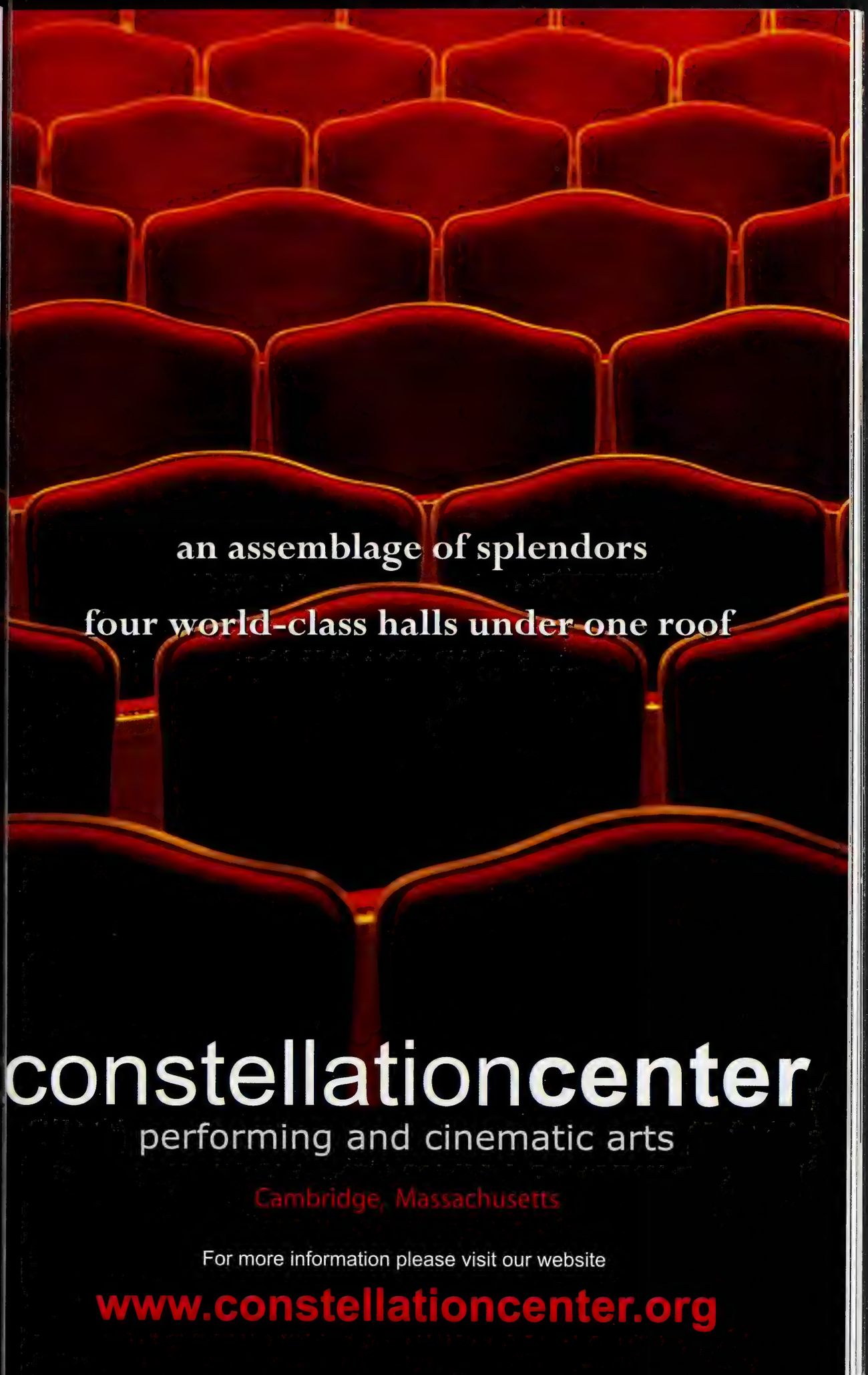


masscultural council.org

Corporate sponsor:



The Terezín Chamber Music Foundation is an interfaith nonprofit organization dedicated to documenting, preserving and celebrating the resilience of the human spirit as expressed in the music and art created by victims of the Holocaust. Our educational programs, archives, concerts and publications foster the examination and discussion of the role of the arts in contemporary issues of human rights.


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.










P|E|M

Peabody Essex Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig°
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

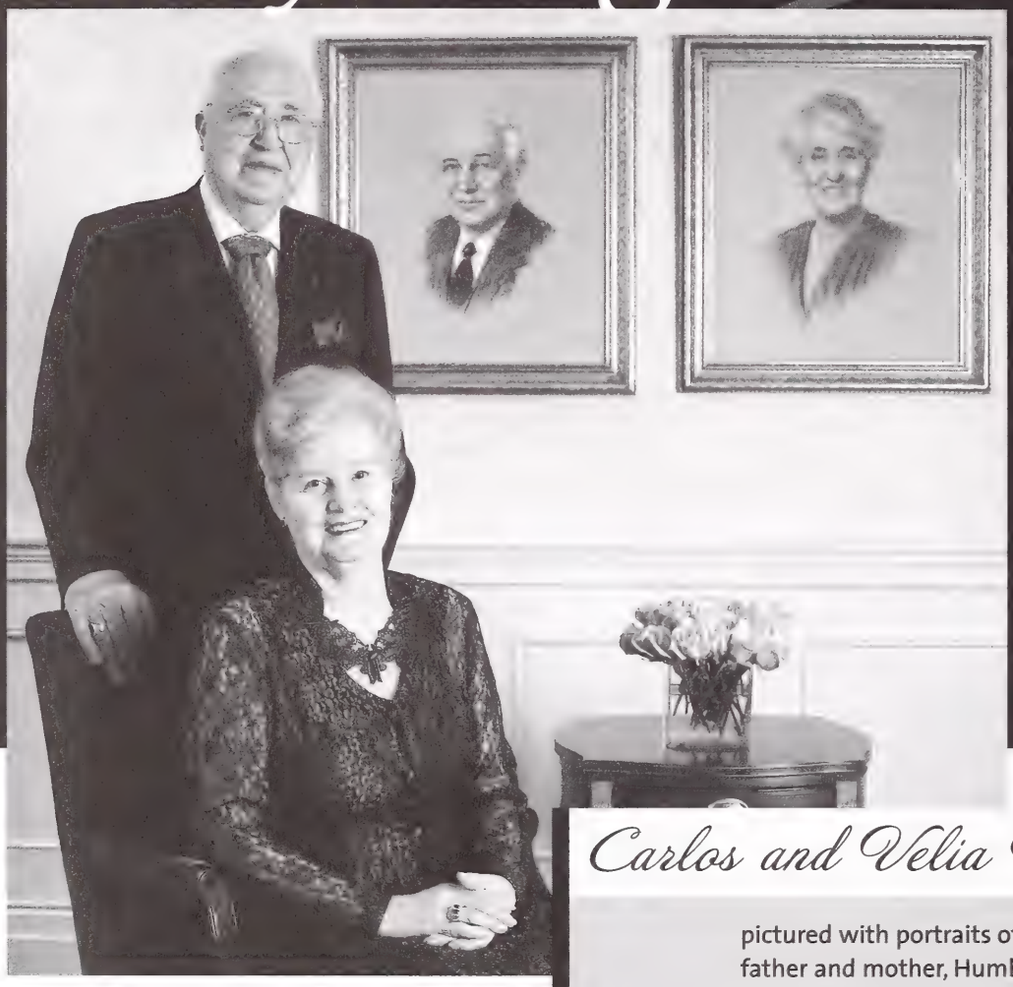
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please contact Robert Meya at (617) 638-9252 or rkmeya@bso.org. You may be assured of complete confidentiality.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, January 13, at 8
Friday, January 14, at 1:30
Saturday, January 15, at 8

Please note that there was an error in the printing of this week's program book. The INTERMISSION in these concerts will occur after the Sibelius Symphony No. 4, before Milton Babbitt's *Concerti for Orchestra*.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005



Thursday, January 13, at 8
Friday, January 14, at 1:30
THE MARIE L. AUDET GILLET CONCERT
Saturday, January 15, at 8
THE FERNAND GILLET CONCERT

JAMES LEVINE conducting

SIBELIUS — Symphony No. 4 in A minor, Opus 63

Tempo molto moderato, quasi adagio
Allegro molto vivace
Il tempo largo
Allegro

BABBITT — *Concerti for Orchestra* (2004)
(world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the Arthur P. Contas Fund for the Commissioning of New Works)

These world premiere performances are supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

INTERMISSION

SIBELIUS — Symphony No. 5 in E-flat, Opus 82

Tempo molto moderato – Allegro moderato (ma poco a poco stretto) – Presto
Andante mosso, quasi allegretto
Allegro molto – Misterioso – Un pochettino largamente – Largamente assai

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 10 and the afternoon concert about 3:30.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

Milton Babbitt is one of today's composers whose music (and personality) I've always loved; I've studied and conducted his work since the late 1960s, starting with my first student orchestra at the Cleveland Institute of Music. I'm particularly delighted to have a new work of his dedicated to the Boston Symphony Orchestra and me for my first year as music director, and also to introduce his music into the repertoire of the BSO for the very first time.

My two favorite Sibelius symphonies were planned for this program even before Milton's new score arrived. Like Sibelius, Babbitt is a composer whose language is entirely his own. Similarly, he uses the orchestra in *such* an individual way. As its title implies, his *Concerti for Orchestra* is based on the kaleidoscopic way the characteristics and timbres of several groups of differing instruments are used to effect changes of texture and atmosphere. At the same time, his new work contrasts tellingly with both Sibelius symphonies. It's written in one movement, in one continuous tempo, with (despite the technical and structural complexity that underlies so much of his music) subtler gestures and content than in some of his earlier works. I find this to be true in the later work of many great composers: they gradually simplify the more outward aspects of their music, tend eventually to deal with subtler gestures, and a flow in content between one state and another, without use of hyper-dramatic demarcations. So things may emerge from the texture in ways that are softer and more lyrical.

The Fourth Sibelius is so astonishing, utterly uncompromising in content and structure, and a great example of his passion, commitment, skill, and devotion to the musical material. The Fifth, on the other hand, is much more outgoing in expression, filled with positive, extroverted gestures. To have both of these consecutively numbered symphonies on the same program illustrates the whole spectrum of Sibelius's work, ranging from the most despairing to the most triumphant.



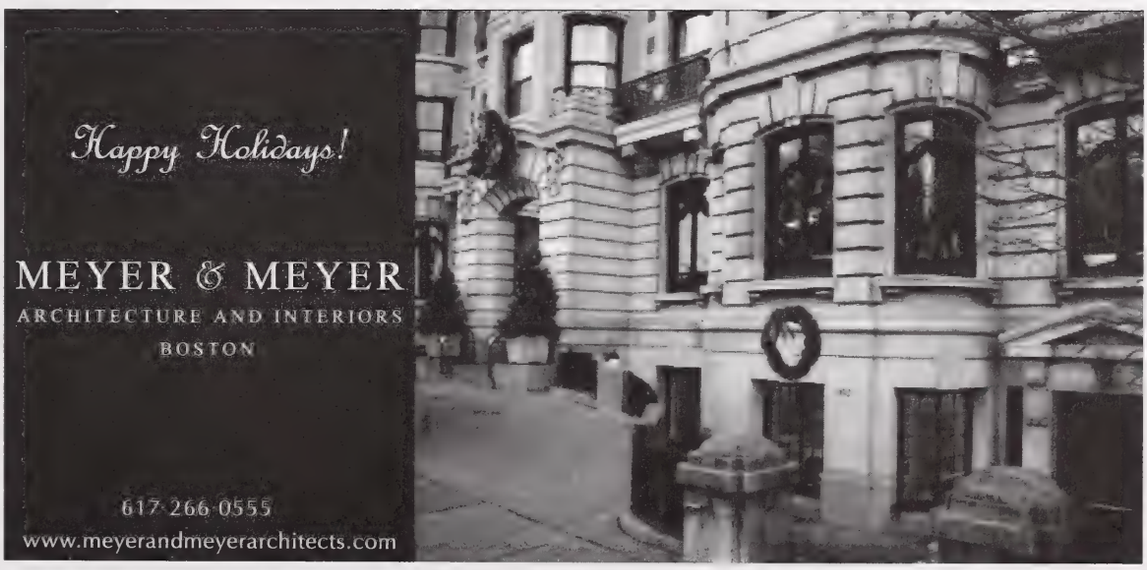
Jean Sibelius
Symphony No. 4 in A minor, Opus 63



Jean (Johan Julius Christian) Sibelius was born at Hämeenlinna (Tavestehus in Swedish), Finland, on December 8, 1865, and died at Järvenpää, near Helsingfors (Helsinki), on September 20, 1957. He took the gallicized form of his first name in emulation of an uncle. Sibelius began work on his Symphony No. 4 in the spring of 1910 and completed the score early in 1911. He conducted the premiere at Helsinki on April 3, 1911, along with "The Dryad," the Canzonetta for String Orchestra, "In Memoriam," and "Night Ride and Sunrise." Sibelius dedicated the Symphony No. 4 to his wife's brother, the painter Eero Järnefelt. The first performance in the United States was given by Walter Damrosch with the New York Symphony Society on March 2, 1913. Karl Muck led the first Boston Symphony performances of Sibelius's Fourth Symphony in October/November 1913, programming the work here again in November 1914 (followed by a New York performance in December) and November 1917. After Muck, the only conductors to lead this work with the BSO were Serge Koussevitzky (November 1931; January 1932 in New York and Boston; December 1932; April 1940), Leonard Bernstein (the BSO's only Tanglewood performance, on August 15, 1953), Michael Tilson Thomas (March 1970, followed by a Carnegie Hall performance in April), and Colin Davis (subscription performances in October 1973 and then again in December 1976, at which time the work was recorded as part of his Sibelius cycle with the BSO for Philips). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, "Glocken" (see below), and strings.

The Fourth Symphony, completed not quite four years after the Third, is the extreme point Sibelius reaches as a composer of problematic "modern" music (as Messrs. Damrosch, Muck, and Rogers bear witness below). The most important of his later compositions—the three remaining symphonies, *Luonnotar*, and the symphonic poems *The Bard*, *The Oceanides*, and *Tapiola*—affirm the conquests made in the Third and Fourth symphonies.

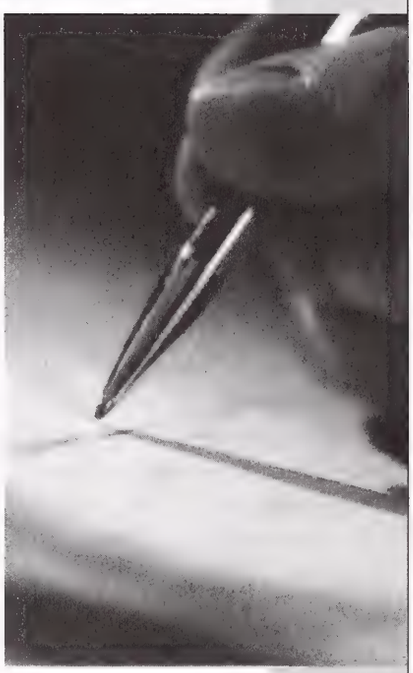
When Sibelius began work on his new symphony in the quiet of Ainola, the log house



"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.



Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC bostonprivatebank.com

he had built at Järvenpää and named for his wife, he had a rich fund of human and musical experience to draw on. He had traveled, most recently to the Koli district in Karelia, where the impact of the rugged hills, unsurveyable expanses of forest, and lead-grey and silver lakes in the crazily changeable, sometimes violent weather was tremendous. New people had come into his life, among them Mahler, Debussy, Arnold Bax, Eugene Goossens, Vincent d'Indy, and Ruskin's and Grieg's friend Mary Wakefield. He had heard new music, including Debussy's *Nocturnes* and *Trois Chansons de Charles d'Orléans*, Elgar's Symphony No. 1, and the cantata *Omar Khayyám* by his friend Granville Bantock, and at Busoni's urging he had bought Schönberg's Three Piano Pieces, Opus 11. Then, too, there were his own recent compositional explorations: music for Strindberg's *Swanwhite*, the string quartet he called *Voces intimae*, the tone poems *Night Ride and Sunrise* and *In Memoriam*, a good many songs, and the final and remarkable version for strings and percussion of the suite *Rakastava*.

As Russia began to respond to nationalist stirrings in Finland with new repressive measures, Sibelius had to confront the question of what an artist must or indeed can do in the face of political crisis and public savagery.* He wrote: "I have always hated all empty talk on political questions, all amateurish politicizing. I have tried to make my contribution another way." Now he chose to concentrate on his new symphony, which, he was able to report in December 1910, was "breaking forth in sunshine and strength."

*In 1809, to punish the Swedes for their refusal to join the blockade of England, Napoleon took Finland away from Sweden, which had conquered it in the twelfth century, and gave the territory to Russia. Under Russia, Finland was an autonomous Grand Duchy, whose Grand Duke, however, happened to be the Tsar of All the Russias. Under Tsars Alexander I and Alexander II this arrangement worked out not too badly for the Finns. The most brutal of the bad phases began in 1908, the fifteenth year of the reign of Nicholas II, and conditions steadily worsened until his abdication in 1917. Finland declared independence that year.

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Celebrating Youth

Saturday, January 29, 2005 8pm
Stoneham Theatre, Stoneham

Sunday, January 30, 2005 3pm
NEC's Jordan Hall, Boston

Vivaldi	Flute Concerto in D, op.10 no.3, "The Cardinal"
Grieg	Two Norwegian Dances, op.63
Holst	Brook Green Suite
	Musical Heritage winners Youth Competition winners
Jakoulov	All at Once (2004) with **Anna Myer and Dancers** (Boston Premiere)



***"Anna Myer** is a master weaver...her choreographic voice is quietly bizarre, but it is all her own."*
—New York Times

781-224-1117 www.newenglandstringensemble.org

Bank of America

Celebrity Series

Engaging ▪ Entertaining ▪ Enriching



2004-2005 season

More than 48 of the world's finest artists in classical music, dance, jazz, cabaret, and family entertainment.

Symphony Orchestras

Orchestre National de France
Kurt Masur conductor
Jean-Yves Thibaudet piano
Dresden Staatskapelle
Myung Whun Chung conductor
Emanuel Ax piano

Chamber Orchestras

Orpheus Chamber Orchestra
Jonathan Biss piano
****Akademie für Alte Musik Berlin**
**Co-presented with the Boston Early Music Festival

Instrumentalists

Hilary Hahn violin
Paquito D'Rivera clarinet and the **Assads** guitar duo
Los Angeles Guitar Quartet with **Colin Currie** percussion
Yo-Yo Ma cello and the **Silk Road Ensemble**
Itzhak Perlman violin

Pianists

Dubravka Tomsic
Maurizio Pollini
Krystian Zimerman
Lang Lang

Dance Series*

Bolshoi Ballet and Orchestra *Raymonda* and *Don Quixote*
Bill T. Jones/Arnie Zane Dance Company "The Phantom Project"
Seán Curran Company
Mark Morris Dance Group
Alvin Ailey American Dance Theater
Paul Taylor Dance Company
*co-presented with The Wang Center for the Performing Arts

Cabaret and Jazz

Lincoln Center Jazz Orchestra with **Wynton Marsalis** and special guest **Dianne Reeves**
Preservation Hall Jazz Band "Creole Christmas"
Peter Cincotti
Bernadette Peters in Concert

Entertainment

David Sedaris
Vienna Choir Boys
Soweto Gospel Choir
The Chieftains
National Acrobats of Taiwan, R.O.C.

Chamber Music

The Kalichstein-Laredo-Robinson Trio
Tokyo String Quartet
Emerson String Quartet (Special two-part, complete Mendelssohn cycle!)
Beaux Arts Trio

Vocalists

Ben Heppner tenor
David Daniels countertenor
Renée Fleming soprano
Barbara Quintiliani soprano
Chanticleer

What Makes It Great?

Robert Kapilow with the **Handel and Haydn Society**
Robert Kapilow with the **Shanghai Quartet**

Boston Marquee

The Boston Camerata Kurt Weill and Paul Green's *Johnny Johnson*
Joel Cohen music director
New England String Ensemble
Susan Davenny Wyner conductor
Max Levinson piano
Wendy Bryn Harmer soprano
The Boston Conservatory Dance Theater
Sergey Schepkin piano

Family Musik

Saint-Saëns' *Carnival of the Animals*
and **Robert Kapilow's *And Furthermore, They Bite!***
Fairy Tales Inside/Out
The Four Seasons

To purchase individual tickets to any Dance Series events, please contact **Telecharge.com 800-447-7400**.

Call CelebrityCharge **617-482-6661 Mon - Fri, 10am - 4pm**
Buy online anytime **www.celebrityseries.org**

Major support for the 2004-2005 Celebrity Series season is provided by Bank of America. **Bank of America**

Most crucially, Sibelius faced death. The persistent pain in his throat turned out to be caused by a malignant tumor. Surgery in Helsinki was unsuccessful, and Sibelius submitted to a second operation in Berlin. It was a grim experience, physically and emotionally, and even after the removal of the growth the doctors' prognosis was gloomy. But they were wrong. Sibelius survived his tumor by forty-nine years and, after a short period of grumpily endured abstinence, even returned to his black cigars.

How much all this directly fed the work-in-progress is impossible to say. The Fourth Symphony is not a tone poem about Karelia, the Russian police, or cancer surgery.* Sibelius rejected indignantly one critic's attempt to link the music to the Koli landscape, detail by detail. We should also recall what he wrote in 1931 to Walter Legge, then at the London *Daily Telegraph*, about the difference between his symphonic poems and his symphonies, the latter being "music conceived and worked out in terms of music with no literary basis.... Of course it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but germ and fertilization of my symphonies have been solely musical." †

We know, too, how unhappy, really desperate, Sibelius was about the path he thought new music was taking—"All I heard," he wrote to his biographer Karl Ekman, "confirmed my idea of the road I had traveled and had to travel"—and the Fourth Symphony has also been read as a musical protest piece. That Schönberg's early piano pieces did not win his sympathy is hardly surprising. (Sibelius could not then have known *Erwartung* or the Five Pieces for Orchestra, Opus 16, both of which would have alarmed him very much more, nor would he have heard or seen anything by Webern or Berg.) More puzzling is what would have disturbed him so deeply about *The Firebird*, Bartók's Quartet No. 1, and the scores completed in the previous couple of years by Debussy, Ravel, Strauss, Reger, Nielsen, Rachmaninoff, Elgar, Vaughan Williams, or Mahler—to the extent that he even had a chance to get to know them.

Perhaps we can find a clue in his oft-quoted scornful outburst: while other composers served gaudy cocktails, he declared, he offered the world cold, clear water. It is the rare Sibelius composition whose alcohol and sugar content is 0%, but the Symphony No. 4 comes as close as any. And if Sibelius heard and dreaded the "modernism" of Schönberg's Opus 11 as prophetic, he was amazingly clairvoyant, by gift or by fluke, because to virtually everyone else those pieces would have seemed to exist in terrible, if not mad, isolation—*Zukunftsmusik* with no possible *Zukunft*. To us, looking at 1911 from the secure distance of nearly a century, it is Sibelius's Symphony No. 4 that stands out as one of the visionary and fearlessly "modern"—permanently "modern" and "difficult"—masterpieces of that time.

Apropos the modernity of this ever-astonishing piece, when Walter Damrosch gave the first American performance with the New York Symphony in 1913, H.E. Krehbiel wrote in the next morning's *Tribune* that the conductor had prefaced the work "with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it on the programme only because he considered it a duty toward a distinguished

*Composers have on occasion translated their medical experiences into music. Most notably, about 1720, the French composer and bass viol virtuoso Marin Marais wrote a sonata particularizing the operation he had recently undergone for the removal of stones in his bladder, and in Schoenberg's String Trio of 1946 there are episodes depicting the near-fatal heart attack the composer had suffered that summer. Leonard Bernstein believed that the strange rhythms in the opening moments of Mahler's Ninth Symphony reflected the fibrillations of Mahler's own faltering heart.

†We might also remember Mahler's irritated declaration that his symphonies were "not the diaries of an opera director."



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

musician whose other beautiful and important works had won admiration." After Karl Muck had led performances with the Boston Symphony between 1913 and 1917, Leslie J. Rogers, the BSO's librarian, wrote into the score what Dr. Muck had said to him after the last of those concerts: "I have rehearsed this symphony nine times and given eight performances and I haven't the faintest idea what the composer means." Mr. Rogers added his own comment: "Futuristic awful!!!"


Philharmonische Konzerte.

Sonntag, den 15. Dezember 1912, mittags präzise halb 1 Uhr,
im grossen Saale der k. k. Gesellschaft der Musikfreunde:

4. Abonnement-Konzert

Mitgliedern des k. k. Hof-Opernorchesters

Felix Weingartner.

Jean Sibelius — Symphonie Nr. 4, A-moll.
(I. Aufführung in den Philharm. Konzerten.)
P. J. Tschaikowski — Symphonie Nr. 6, H-moll, „Pathétique".

Sitze in Gutmanns k. u. k. Hof-Musikalienhandlung
Entree an der Tageskassa.

Announcement for a 1912 concert led by Felix Weingartner pairing Sibelius's Fourth Symphony and Tchaikovsky's "Pathétique"

The hills and winds and waters of Karelia are often described as a landscape to make one feel small. Political powerlessness has the same effect, and the prospect of death—the ultimate powerlessness—does so infinitely more. So should the Fourth Symphony. Aloneness, a sense of the contrast between human and superhuman scale, the impact of fiercely concentrated experience—these are perhaps the images that, unbidden, lodged in Sibelius's mind as he conceived and began to fix the musical gestures of his unsettling masterwork.

He begins with a question. Basses and cellos, *fortissimo* but muted, and also bassoons sound a huge C, from which two other notes, D and F-sharp, detach themselves. The F-sharp falls back to E, and for a long time we hear only a timeless rocking, back and forth, between those two pitches. It is the kraken's roar. I have called it a question. These four notes—C/D/E/F-sharp—are part of a whole-tone scale, an elusive, ambiguous creature all of whose intervals are identical, which therefore presents no articulation and seems to have neither beginning nor end. (It is a famous Debussy trademark, and it is not surprising that among the new pieces Sibelius had recently heard he found his French contemporary's *Nocturnes* especially stimulating.)

Then, from C to F-sharp is exactly half an octave, that is, halfway from C to the next C. That half-octave interval—it is usually called a tritone (three whole steps)—has, since the Middle Ages, occupied a special place in harmonic reckoning. The keys based on tones a tritone apart are as remote from each other as two keys can be, meaning they have the smallest number of notes in common (just two out of seven). The tritone interval itself has a peculiarly pungent sound, and to medieval theorists it was "*diabolus in musica.*" It is a dissonance that demands resolution. Its most natural resolution is outward, to a perfect fifth, and that is indeed eventually accomplished in this symphony—in the finale. The possibility of such a resolution is, however, adumbrated as early as the short, sharply rhythmic recitative of trumpets and trombones that interrupts the string tremolandos and tranquil horn calls of this first movement. Moreover, the music heard in the first minutes, including the melody for solo cello and the sevenths it outlines, provides the stuff from which the rest of the symphony will be drawn. Throughout, as Lionel Pike observes in his remarkable study *Beethoven, Sibelius, and "the Profound Logic,"* harmony and rhythm work hand in hand, always being either restless and off-balance together or centered together.



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

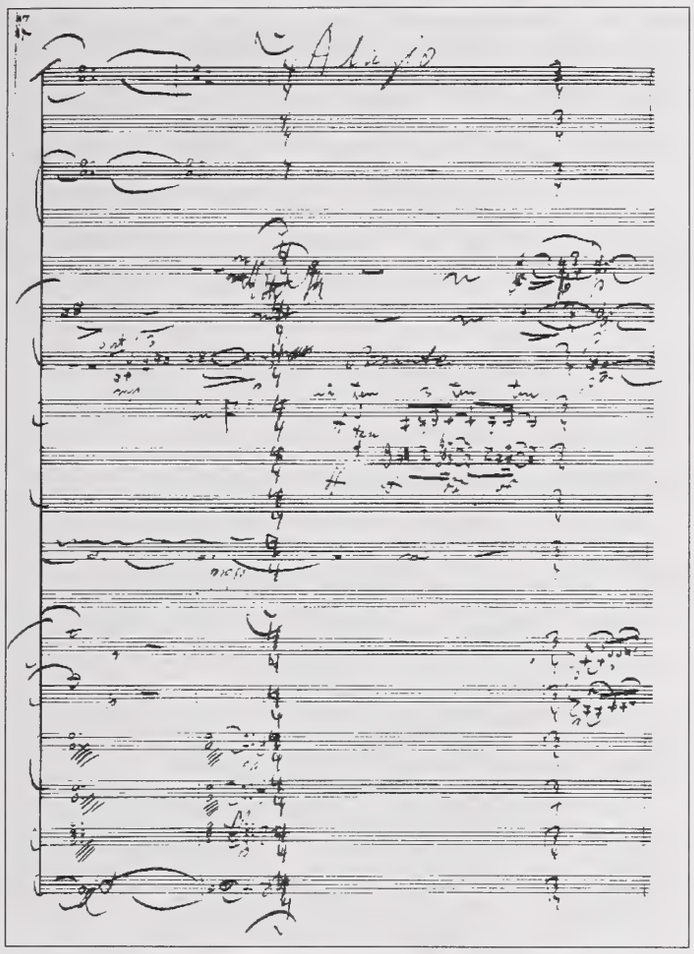
Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

When this questioning, almost slow movement finds its end—curiously, troublingly, inconclusively afloat—the scherzo emerges from it immediately: the violins' last A is the cue for the oboe's melody. The tritone disturbs the calm, the dactyls in duple meter disturb the lilt of the opening tune, and the elaborately developed and somber second half of the movement—at half-tempo—disturbs the architectural and expressive set of the whole piece. Such unconventional partitionings are a Sibelius specialty; in the finale of the Third Symphony, for example, you find the same thing, though with the opposite emotional coloration.



From the manuscript first movement of Sibelius's Fourth Symphony

The third movement is the symphony's center—and this is truly slow music, unlike the first movement, which is *molto moderato* and *quasi adagio* (emphasis added). Here, tentatively at first, then more openly, Sibelius sings. He allows himself one lacerating, laconic climax. This music reminds us that when Sibelius heard Bruckner's Fifth Symphony as a student in Vienna it moved him to tears. The Largo ends, as the first movement did, in repetitions and a question mark.

The finale emerges immediately, as the scherzo did from the first movement, its first note being the C-sharp sustained quietly in horns and strings through the Largo's last fifteen measures. The melody itself expands upon an idea proposed softly by clarinets and bassoons when that calm C-sharp in the Largo begins. The allegro quality of the music—in its literal sense of "cheerful" as well as in its musical use to indicate a quick tempo—is instantly and seriously compromised by the grinding dissonance that occurs when the second violins join the firsts.

The issue of the tritone is very much alive, and the attempt of the strings to settle in E-flat major—a tritone away from A, the keynote—leads to quite a spat within the orchestra, half-amusing, half-grim. Now—and the effect is especially striking after the almost ostentatious economy of the first three movements—Sibelius overwhelms us with ideas. The richness of his presentation sets off the coda in which all this music is brought down to the irreducible.

The conductor Herbert Blomstedt has aptly characterized this finale as "an essay in trying to be happy which fails—on purpose." Sibelius's key scheme is interesting in the light of this idea. He has gone from the A minor of the first movement to the A major of the finale. This would seem to be the classic symphonic journey *per ardua ad astra.* His routine has taken him—and us—through the F major of the second movement and the C-sharp minor of the third to the finale's A major. Here I suspect a specific—and iron-

BOSTONMODERNORCHESTRAPROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

THE BOSTON MODERN ORCHESTRA PROJECT is quickly becoming known as one of the top orchestras in the country for its award-winning concerts. BMOP presents today's most provocative classical music performed by the best of Boston's superb musicians.

THIS MONTH

As New England Conservatory's Affiliate Orchestra for New Music, BMOP presents

Boston ConNECtion

SATURDAY **JANUARY 22, 2005** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

PROGRAM NOTES—7:00 with the evening's composers

PRESENTING SOLOISTS AND COMPOSERS WHO MAKE BOSTON THEIR HOME, INCLUDING



ZELTSMAN

Eric Chasalow
Donald Martino
William Thomas McKinley
Michael McLaughlin
Eliot Gattegno, SAXOPHONE
Ian Greitzer, CLARINET
Nancy Zeltsman, MARIMBA

GIL ROSE, CONDUCTOR

BUY ONE TICKET AND RECEIVE A SECOND TICKET FREE.
[Call and mention promotion code "bso free" by 5:00 pm, January 19.]

For complete concert programs or to learn more about soloists and composers presented by BMOP, visit or call: **WWW.BMOP.ORG | 617-363-0396**

ic—reference to the Brahms First. The keys in that work, a work that makes an almost aggressive point of being a "victory symphony" modeled on the Beethoven Fifth, progress through its four movements by rising major thirds: C minor to E major to A-flat major to C minor/major. Sibelius, in the Fourth Symphony, also moves by major thirds, but *his* descend. He has inverted and thus subverted the victory scenario.

Everything is in fact reasonably bright until the descending chromatic figure first played by the violins as a strange pendant to the Brucknerian horn chorale demands another way. The music falls back into minor and disintegrates into barely audible tremolandi. A single flute voices an appeal, to which the oboe makes crowing and heartless response. The end, *mezzo-forte*, neither affirmative nor pathetic, is shattering in its matter-of-factness.*

Finally, a word on bells. In the finale Sibelius introduces a sound not used in the first three movements, that of bells. But what kind of bells? The score, first published in 1912 by Breitkopf & Härtel, says "*Glocken.*"—and that is all. "*Glocken*" means bells, and it suggests tubular bells or chimes. Many conductors have, however, taken "*Glocken.*" to be an abbreviation for "Glockenspiel." To this there are two objections. First, "*Glocken.*" is not a standard abbreviation for Glockenspiel, and I have never seen it so used. Second, to cite the period after "*Glocken*" as evidence that this is an abbreviation won't wash because the printers have put a period after the name of every instrument on the first page of each movement, from "*2 Flauti.*" down to "*Contrabasso.*" It is odd that "*Glocken*" is the only German word amid an otherwise entirely Italian nomenclature, and in at least one instance where Sibelius clearly wanted a glockenspiel, in *Lemminkäinen's Journey Home*, he used the Italian word *"campanelli."*

There would be no problem if the preference for the glockenspiel were not so prevalent among Finnish conductors who worked within ready range of the composer's criti-

*The score indicates no modification of tempo for this coda, and there are two sharply divergent performance traditions. A few conductors stay rigorously in tempo to the end. One is Paavo Berglund, another is Sir Colin Davis, whose haunting image for the last measures is that "a brusque hand smoothes the earth over the grave." Their feeling is that "in tempo" is, like *mezzo-forte*, a stern denial of pathos, and their authority is the score itself. Most conductors soften the tempo to one degree or other so that the decrease in motion matches the decrease in musical action. Their authority is a letter permitting the slackening, from Sibelius to Serge Koussevitzky, whose temperament would not have allowed him to conduct those measures in tempo even with a gun held to his head.

Follow Your Dreams

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com



We're trusted by generations to advise generations.

We're Derby and Company. We have built long-lasting relationships with individuals and families who have trusted us to preserve, manage and grow their wealth.

When you choose us, we listen, we understand, and we work with you to design an investment program that meets your unique needs.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com



cism, if one did not find the glockenspiel on Sir Thomas Beecham's composer-authorized recording for HMV's Sibelius Society, or if in 1935 Sibelius had not written a letter to another English conductor, Leslie Heward, saying "I would suggest to you the using of the Glockenspiel in the Fourth Symphony and of *Stahlstäbe* for *The Oceanides*." It would seem that the letter to Heward settles the question, and Robert Layton, author of a good book on Sibelius, makes exactly that claim. But "*Stahlstäbe*" (literally "steel bars") is another word for the high, bright glockenspiel, and writing to Heward, Sibelius clearly intends a distinction between the sounds he wants in the Fourth Symphony and in *The Oceanides*.

Could it be that Sibelius, tangled in two languages, neither one his own, writing "Glockenspiel," was thinking of "*Röhrenglockenspiel*," a German term sometimes used for a set of tubular bells? Erik Tawaststjerna, the leading Sibelius scholar and biographer of the postwar years, cites another letter in which Sibelius objects to very deep bells—those used, for example, in *Parsifal*, with their gorgeous muddle of overtones—as being "too Oriental," but that is not an objection to standard tubular bells notated, like Sibelius's "*Glocken.*," in treble clef. Sibelius revised a number of details as the score went through various printings, but he never changed "*Glocken.*," apparently feeling untroubled by the consequences of any unclarity or ambiguity.

In any event, for conductors, variously choosing glockenspiel (these seem the majority at the moment), tubular bells, or even both together, this is an occasion when they must, as interpreters, make a decision. The expressive effect of the icily frivolous glockenspiel is very different from that of the solemn tubular bells, solemn by association as well as by sound.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, *Choral Masterworks–A Listener's Guide*, on the major works for orchestra with chorus, is due in March.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

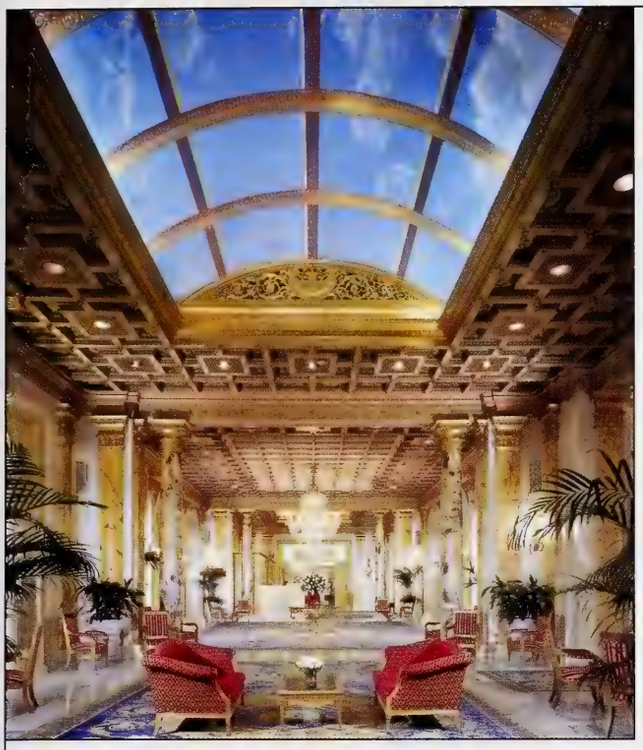
Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston · The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle · The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.

EMC²
where information lives

Fr: knowing what's right

To: doing what's right



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
Hitting every note.

The Boston Symphony Orchestra is a brilliant example of how UBS builds relationships with our clients. With expertise, understanding and a commitment to success. In music, in investments, in life. You and us.
www.ubs.com

UBS is a proud season sponsor of the BSO.

Wealth Management | Global Asset Management | Investment Bank

UBS

©UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.

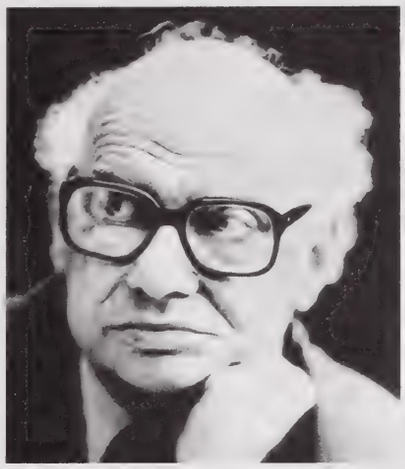


Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

Milton Babbitt
Concerti for Orchestra



Milton Byron Babbitt was born in Philadelphia on May 10, 1916, grew up mostly in Jackson, Mississippi, and today lives in Princeton, New Jersey. The BSO proffered the commission that led to Concerti for Orchestra *in March 2002 at the behest of James Levine. Babbitt completed the piece in the fall of 2004. These are the world premiere performances, and mark the first time the BSO has ever performed any music by Milton Babbitt (although his chamber works have been heard often at Tanglewood's Festival of Contemporary Music). The score is marked "Commissioned by and dedicated to the Boston Symphony Orchestra and its Music Director, James Levine."* Concerti for Orchestra *calls for an orchestra including flute and piccolo, oboe and English horn, clarinet and bass clarinet, bassoon and contrabassoon, two horns, two trumpets, bass trumpet in B-flat, two trombones, tuba, vibraphone, marimba, harp, piano, and strings.* Concerti for Orchestra *is about 25 minutes long.*

> Between ingenuity and the analytic ability there exists a difference far greater, indeed, than that between the fancy and the imagination, but of a character very strictly analogous. It will be found, in fact, that the ingenious are always fanciful, and the truly imaginative never otherwise than analytic.
>
> —Edgar Allan Poe, *The Murders on the Rue Morgue* (1841)

For more than a half-century Milton Babbitt has been one of the most influential composers in the world, and, for many of his fellow musicians, a beacon of dedication and humanity in an often misunderstood profession. He is also credited by many as being one of the most important expositors of music theory in the years after Schenker, even to the extent of having introduced many of the standard concepts and details of nomenclature that theorists and ordinary musicians employ as a matter of course. He has been recognized with a Pulitzer Prize Special Citation for his life's work (already in 1982!) and commendations from the American Academy of Arts and Letters, the Guggenheim Foundation, and others. He has figured among his friends and close colleagues some of the brightest names in American music: Roger Sessions, Elliott Carter, John Cage, Arthur Berger, Gunther Schuller, J.K. Randall, Charles Wuorinen, and Peter Lieberson, to name but a few.

And yet, while his accomplishments as composer, theorist, and teacher are many, one must look to other details of Babbitt's personal history to gain a better understanding of his musicianship. He was born in Philadelphia but spent most of his childhood in Jackson, Mississippi, where early on he exhibited talent for and interest in music to go along with the incidental trait of his having perfect pitch. He began violin lessons with a "cultured lady" who had worked with the legendary Leopold Auer, and later took up the clarinet and saxophone. He made his first attempts at writing music very early on.

Babbitt played clarinet and saxophone through his school years, and absorbed many musical influences other than the classical. In particular he was drawn to the popular music of the time—what we call standards, now, by such composers as Gershwin and Cole Porter and others—and wrote his own music in that style. He has, even today, an encyclopedic knowledge of even the most obscure popular and theatrical song literature before 1940. (Later in the '40s, Babbitt was a principal in writing a Broadway-style comedy based on episodes from Homer's *Odyssey*; this fell through prior to production

COLDWELL BANKER PREVIEWS International®



LEXINGTON, MA **$2,350,000**

Builder's own magnificent estate set on over 1 acre of stunning land with specimen plantings. Elegant two-story marble foyer, two Palladian windows, historic Boston City Hall pavers, circular drive, and 3-car attached garage. The best in materials and details. **Judy Alexander, Lexington, MA office, (781) 446-2844, judy.alexander@NEMoves.com**



LEXINGTON, MA **$2,188,000**

A touch of Beacon Hill in Lexington Center. Two-year old custom Colonial exquisitely designed and sited to blend with and compliment other gracious homes on Meriam Hill. Features over 5,000 square feet of living space on four levels with easy to care for grounds. **Phyllis Reservitz, Lexington, MA office, (617) 966-1919, phyllis.reservitz@NEMoves.com**



CAMBRIDGE, MA **$3,500,000**

Spectacular 3,600-square-foot condominium with breathtaking panoramic views of the Boston skyline, including views of the Charles River from the master bedroom. Fantastic state-of-the-art kitchen, luxurious living room, health spa, 24-hour concierge, 2 deeded parking spaces. **Phyllis Reservitz, Lexington, MA office, (617) 966-1919, phyllis.reservitz@NEMoves.com**



NORWELL, MA **$1,975,000**

Spectacular five-bedroom home on 13.76 acres, designed for elegant entertaining and easy living. Dramatic marble foyer and grand staircase, formal living and dining rooms, in-ground heated pool, mahogany decks. Amenities include a high-tech home theater, wine room and a home gym. **Liz McCarron, Norwell, MA office, (781) 659-7955, liz.mccarron@NEMoves.com**



NEWTON, MA **$3,000,000**

Located on one of Newton's most coveted streets, on 2 acres of land, this gracious 12-room Colonial provides an opportunity to live close to Boston in private surroundings. Also available is a 25,041-square-foot buildable lot for $1,000,000. Survey/topographical studies completed. **Susan Heyman and Toby Klebenov, Newton, MA office, (617) 969-2447.**



MANCHESTER, MA
$2,200,000

Gracious harborfront home offers lovely water views and a private dock. Five bedrooms, living room with bay window, kitchen with fireplace, garden room, romantic master suite. There are two legal apartments and a heated harborfront artist studio.

Ida Doane
Manchester, MA office
(978) 526-7572
ida.doane@NEMoves.com

COLDWELL BANKER
RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

when its primary backer "walked away." Extant residue of that venture can be heard in the composer's charming Three Theatrical Songs.) While rarely explicitly referenced, it seems likely that the supple and dynamic rhythms of jazz and pop have infused Babbitt's work from the beginning.*



The young Babbitt

Babbitt graduated high school at age sixteen and intended to attend the University of Pennsylvania in Philadelphia, where he thought to study analytical philosophy in the tradition of the great Bertrand Russell. (Babbitt's father, an actuary, had provided a basis for his son's attraction to mathematics, a key component in Russell's thinking.) However, he soon refocused his attention on music, transferred to New York University, and began studying with the composer Marion Bauer, though he was to retain his fascination with the work of Russell and such of his successors in the field as James Burnham and Philip Wheelwright (co-founders of the influential journal *Symposium*); these influences would later play a big part in his musical investigations. Musical fascinations included Stravinsky and Varèse; in the "classical" genres Babbitt found modern music to be the most appealing. It was around this time that he encountered and began to study the twelve-tone music of Arnold Schoenberg and his followers.

Following his graduation in 1935, Babbitt began his long acquaintance with another early advocate of Schoenberg's methods, Roger Sessions, and eventually enrolled at Princeton, where Sessions taught, for graduate work. He became a member of the faculty in 1938. After the beginning of World War II, Babbitt was enlisted by the government to engage in research and then to teach advanced mathematics—ever an avocation—at Princeton. Having earned his master's degree in music at Princeton in 1942, he wrote "The Function of Set Structure in the Twelve-Tone System," one of the first papers to analyze critically the technical potential of the twelve-tone system, in part an act of productive protest to help persuade the department to award a doctorate in music theory. Babbitt was eventually to become a mainstay of the Princeton music department, teaching there in an unbroken span between 1948 and his retirement in 1984 and influencing generations of composers. Teaching has always been inseparable from the rest of Babbitt's activities; he also joined the faculty of the Juilliard School in 1973, where he continues to lecture to this day. He has also taught at the summer programs of Darmstadt and Tanglewood and at the New England Conservatory, among others.

In the late 1940s Babbitt published two works that had a seismic effect on the immediate course of progressive music: Three Compositions for Piano and Composition for Four Instruments. These two works showed the way to an extension of the principles of the twelve-tone method beyond the ordering and grouping of pitches and beginning to include other parameters as well, up to and including the linking of the characteristics

*Babbitt is also an inveterate aficionado of two other quintessentially popular pastimes: beer and baseball.

PROFESSIONALS

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

A Full-Service
Lifecare Retirement
Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

clio

at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

of the composer's application of the twelve-tone pitch set to the largest perceptible structure of the piece.* The intervallic content of a row could be easily translated to numeric values, which in turn could be applied potentially to any other quantifiable parameter of a piece—note values (rhythm), meter, and time; quantity and type of instrument; dynamic markings, and so on. This had enormous implications in the hopeful development of a new hierarchy that could be, ultimately, as flexible and powerful an organizational and expressive system as was tonality itself. It is this path that Babbitt chose for himself, and over the course of the ensuing half-century plus, he has time and again demonstrated the power of his method in its real-world application to a number of highly effective masterworks.

Another very important aspect of Babbitt's musical history must be touched on. His first decade as a mature composer (the 1950s) corresponded to the increasing feasibility of electronic means of sound production and reproduction. In Europe, the primary focus was on the manipulation of taped sounds; in the United States, and largely because of Milton Babbitt, the advent of the sound synthesizer was (and remains) key to the evolution of electronic music. The earliest synthesizers, Babbitt relates, "were the size of a room and had no memory (a fact for which they were probably grateful)." The history of the RCA Mark II in particular is closely tied to Babbitt's work with that machine. This expensive device was "rented" for research purposes to the Columbia/Princeton Electronic Music Center at Columbia University, which Babbitt was a principal in founding. Babbitt created many works with the machine over the years until its destruction by vandalism in the mid-1970s. He found that through the programmable capabilities of the Mark II he could realize his most intricate compositional conceptions and, albeit after hours and hours of difficult, solitary work, emerge from the building with a completed and recorded piece under his arm. Other composers, including Columbia Electronic Music Center co-founders Vladimir Ussachevsky and Otto Luening, contributed to the Center's becoming a hotbed of electronic music research and repertoire creation over the years. Babbitt created two of his classic works, *Philomel* for live voice and tape, on a text by John Hollander, and *Phonemena* for voice and tape, with the help of the Center's equipment.

Others of Babbitt's most important works include the famous twelve-tone work for jazz orchestra, *All Set* (1957); a cycle of six string quartets spanning his career, numerous important chamber music pieces including *Sextets* (1966) and *The Joy of More Sextets* (1986), both for violin and piano; *Arie da capo* for five players (1974); the mixed quintet *Groupwise* (1983), *Septet but Equal* for seven players (1992), and the Clarinet Quintet (1996); his largest vocal work, *A Solo Requiem* (1976); and numerous works for piano and for other solo instruments. Apart from withdrawn early and incomplete scores, there are only a handful of works for orchestra in Babbitt's catalog, but each is significant. His first orchestral work was *Relata I*, written only in 1965 for the Cleveland Orchestra; this was followed up by *Relata II* for the New York Philharmonic (1968). Others are *Ars combinatoria* (1981), the two piano concertos, the string orchestra piece *Transfigured Notes* (1986), *Correspondences* for string orchestra and tape (1965), and *Concerti*, for violin, chamber orchestra, and tape (1976). The electronic part of the latter work is,

*For a simple example: a division of the twelve pitches of a "row" into four groups of three (four *trichords*, each with a particular intervallic content), and the ability to combine each trichord with any other trichord to create a distinct six-pitch *hexachord*, can be used to reflect, say, a four-part division of the large-scale form, with pairs of sections being related to one another. Further, this kind of similarity might extend to the level of a group of, say, four measures, with relationships between pairs of measures echoing the hexachordal relationships of pairs of trichords in the twelve-note set. And so forth on many levels. (Much of the difficulty of writing about Babbitt's—and for that matter Schoenberg's, or even Mozart's—innovations lies in the lay person's lack of access to the specialist jargon of the musician and theorist, and not in the underlying logic of those innovations. Sorry about that.)

A distinctive Retirement Community in historic Concord.



Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

This organization is funded in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra
February 6
Conducted by Bruce Hangen
Beethoven, Barber, and Strauss

MORE THAN MUSIC DANCE THEATER

| Call the Harvard Box Office for tickets: 617-496-2222 |

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

to date, incomplete; its realization was interrupted by the destruction of Babbitt's beloved RCA Mark II by burglars in 1976. (Several younger musicians have offered to attempt to realize this part with computer-based synthesizers, but no one has been able to replicate the special tonal characteristics of the one-of-a-kind Mark II.) Current projects include a saxophone quartet commissioned by the New York-based PRISM quartet, and a piece for cello solo, *More Melismata*, commissioned by the Juilliard School for their upcoming centenary. *More Melismata* is scheduled for premiere in January 2006, and the school is planning a festival to celebrate Babbitt's 90th birthday in May of that year.

It was the Cleveland Orchestra's performances in 1965 of Babbitt's *Relata I* that marked the beginning of the composer's relationship with Boston Symphony Orchestra Music Director James Levine. Levine was at that time an assistant conductor of the Cleveland Orchestra, and Babbitt found that the young man was completely conversant with his intricate score as well as being able and willing to guide the players in the interpretation of their parts. The two men have been close friends ever since, and Levine has led several of Babbitt's works, including *Correspondences* in Chicago and, most recently, the Piano Concerto No. 2 in 1998, a work commissioned for Levine and the MET Orchestra. It seems fitting that James Levine should call on Babbitt to be among the first composers commissioned by the Boston Symphony Orchestra at his request.

The title of Babbitt's new work, *Concerti for Orchestra*, shows, like most of his titles, his love of wordplay. The title makes the obvious but not quite accurate nod to the genre of the Concerto for Orchestra, but the pluralization of the first word, like that of "symphonies" in Stravinsky's *Symphonies of Wind Instruments*, calls for a reading that takes into account the original definition of the word "concerto"—which is to say, an "acting together" of different instruments and groups. Babbitt in fact originally thought to call the piece "Chamber Music for Orchestra," referring to the smaller groups within

Steve J. Sherman



James Levine with (from left) Charles Wuorinen, Elliott Carter, Milton Babbitt, and Leon Kirchner at a concert of works by those composers and the late John Cage given by the MET Chamber Ensemble at Weill Recital Hall in New York's Carnegie Hall on October 20, 2002

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

the larger, but ultimately settled on the title he'd already used for his unperformed violin concerto.

The makeup of these smaller groups is linked to Babbitt's deployment of the twelve-tone pitch arrays that shape the other aspects of the musical architecture. While the exact correspondences may not be readily audible, the interplay of these discrete ensembles can be heard right at the start as well as throughout the half-hour, single-movement piece. *Concerti*, in the end a rather delicate work, begins with an expressive duet of flute and oboe, which is supplanted at the end of the third measure with a new ensemble of horn, marimba, violin, viola, and cello. Upon their almost immediate return, flute and oboe are joined by the first trumpet, whereupon the two ensembles begin to affect one another. A little over a minute later (measure 29) the texture changes radically as these ensembles drop out and a new, larger group (piccolo, English horn, clarinet and bass clarinet, bassoon, trumpet, trombones, tuba, harp, vibraphone, piano, and new groups of violins, violas, and cellos) begins a passage of denser music.

These kinds of combinations and recombinations are one feature of *Concerti* to listen for in this piece of continually changing colors. The subtle entrance of the double basses at measure 99, for another example, is a timbral revelation. In its sense of flow, the piece has much in common with several of the composer's other recent scores: the Sixth String Quartet, Piano Concerto No. 1, and *Septet but Equal*. In the course of the piece there are many musical details that strike the ear. Babbitt has a fondness for repeating pitches, at the unison or octave-displaced, moving from one instrument to another in what we call, after Schoenberg, "*Klangfarbenmelodie*" ("tone color melody"). There are frequent instrumental solo passages throughout; particularly excellent near the end of the piece is what may be the most amazing extended solo ever to be written for the rare bass trumpet. Also coming nearer the end are quite moving instances of the orchestral textures falling away to reveal a single soloist, and, at times, complete silence, which feels as completely an organic aspect of the piece as the densest moments.

—Robert Kirzinger

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

Listening to Girls

Each year thousands of people come to the symphony to listen. They come to hear the orchestra fill this hall with the world's most glorious music. To be still and to listen—that is a powerful thing. This hall, after all, is conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School

We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own visions of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

Jean Sibelius
Symphony No. 5 in E-flat, Opus 82



Sibelius composed the first version of his Fifth Symphony late in 1914, introducing it on his fiftieth birthday, December 8, 1915, at Helsingfors. He conducted a revised version of the symphony a year later, also at Helsingfors, on December 14, 1916. Still dissatisfied with the work, he withdrew it for a second time, leading the premiere of the final version only on November 24, 1919 (see below). Leopold Stokowski and the Philadelphia Orchestra gave the first American performance on October 21, 1921. The first Boston Symphony performances were given by Pierre Monteux in April 1922, subsequent BSO performances being given by Serge Koussevitzky (nearly fifty home and out-of-town performances between 1927 and 1950), Richard Burgin, Leonard Bernstein, Eugene Ormandy, Erich Leinsdorf, Georges Prêtres, Colin Davis, Simon Rattle, Esa-Pekka Salonen, Neeme Järvi (the most recent subscription performances, in March 1990), Richard Westerfield, Osmo Vänskä, and Paavo Järvi (the most recent Tanglewood performance, on August 9, 2003). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius celebrated his fiftieth birthday on December 8, 1915, with the first performance of his Fifth Symphony. Born in a quiet town in the interior of Finland, the son of a regimental doctor, he had begun writing music on a regular basis when he was nine. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*, already displaying the fascination with and love of nature that forever remained a part of his life. As a young violin student he would improvise on the instrument while wandering in the woods or by the lake near his home; much later, during the years that surrounded work on the Fifth Symphony, he would make daily diary entries testifying to the beauties of the land near his country home at Järvenpää and which helped distract him from the atrocities of the war raging round him.

As a teenager Sibelius began playing violin in his school orchestra, also making chamber music with his brother Christian and sister Linda, who played cello and piano, respectively. A career in music was considered out of the question, and in May 1885 he enrolled in a law course at the University of Helsingfors (Helsinki), at the same time continuing his musical studies with Martin Wegelius at the Music Institute. He gave up law, leaving Finland for the first time in autumn 1889 for Berlin, spending a year there and then a year in Vienna, studying counterpoint, writing music, frequenting music circles. Meanwhile his music was being performed in Finland with increasing success. In the spring of 1889, in his last days as a conservatory student, he was hailed by the influential Finnish critic Karl Flodin as "foremost amongst those who have been entrusted with bearing the banner of Finnish music." On April 28, 1892, the first performance of the twenty-six-year-old composer's eighty-minute symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra; shortly after that came the music for the *Karelia* Suite, composed for an historical pageant at the University of Helsingfors.

Kajanus (1856-1933) was a champion of Finnish music and of his friend Sibelius in particular. Founder of the first permanent orchestra in Helsinki, and also one of Finland's most important composers, Kajanus afforded Sibelius many opportunities to conduct; in 1900, on its first European tour, the Finnish orchestra under Kajanus and Sibelius performed in Paris, Stockholm, Göteborg, Malmö, Oslo, Copenhagen, Lübeck,

It's hard to maintain loyalties,
relationships and local commitments
when corporate decisions are being made
hundreds of miles away.

COMMON SENSE
UNCOMMON COMMITMENT

We have been serving New England families,
supporting local institutions and fulfilling
commitments to the community since 1885.
And we still call Boston home.

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885

Hamburg, Berlin, Amsterdam, Rotterdam, The Hague, and Brussels. In the years following, Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England. The First Symphony was completed in 1899, *Finlandia* in 1900; the Violin Concerto—the spelling-out of Sibelius's never-realized hopes of becoming a concert virtuoso—was composed 1903 and revised 1905. In 1904 Sibelius bought the land at Järvenpää, about twenty miles from Helsinki, where he built the villa in which he would live the rest of his life; the villa was called "Ainola" after his wife Aino, whom he had married in June 1892. The Third and Fourth symphonies were composed in 1907 and 1911, respectively. During these years, Sibelius's life was shadowed by the threat of cancer: he underwent fourteen major operations before a tumor was finally located and removed from his throat, and his doctor ordered him to give up the wine and cigars he loved so much.



Robert Kajanus

Professionally Sibelius was secure, with international recognition constantly growing and even reaching across the ocean: he received an honorary doctorate from Yale University in 1914, the same year of his only visit to America, and he conducted his newly composed tone poem, *The Oceanides*, in Norfolk, Connecticut. He was offered the directorship of the Eastman School of Music after the war, but he never returned to America, despite his popularity there.* At the same time, however, his financial situation was and would for a while longer remain precarious, even with the establishment already in 1897 of the state pension for life that was meant to free him from teaching and from churning out, simply to pay the bills, small-scale compositions which he resented as distractions from his concentration on larger works (though, with the outbreak of war, work on these smaller pieces also helped him turn his mind from the turmoil of current events). In any event, Sibelius's fiftieth birthday found him, in Harold Johnson's words, "unchallenged as his country's greatest composer." The date was celebrated as a national holiday, and he was lauded as "one of the richest spirits that were ever born in this country and the greatest creative power now living among us."

In addition to the Fifth Symphony, the gala concert included *The Oceanides* and the two Serenades for violin and orchestra, Opus 69, with Richard Burgin as soloist; the program was repeated three times for the general public. With royalty income from his German printer suspended due to the war, Sibelius was pressed to finish the symphony: "My relations with Breitkopf & Härtel are finished, and I have now composed minor pieces (about forty!) for Nordic publishers. This has disturbed my work on the new piece for the 8th of December. I hope that I will be able to finish it in time." He made last-minute changes during the final rehearsal. Though the public responded favorably to the new symphony, Sibelius was dissatisfied and withdrew it, introducing a second, much-revised version a year later, on December 14, 1916. Still dissatisfied with what he had hoped would be its "definitive form," he withdrew it yet again. At this point the composition of the Fifth Symphony becomes intertwined with that of the Sixth and Sev-

*It was aboard the S.S. President Grant on his return voyage from America that Sibelius learned of the Archduke Francis Ferdinand's assassination at Sarajevo.

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*



LA SYLPHIDE

March 3-6 / March 10-13, 2005

NEW PRODUCTION

Music: *Herman Løvenskjold*

Choreography: *Sorella Englund after August Bournonville*

Scenic Design and Costumes: *Peter Cazalet*



FALLING ANGELS

March 17-20, 2005

FALLING ANGELS
Music: *Steve Reich*
Choreography: *Jiří Kylián*

IN THE MIDDLE, SOMEWHAT ELEVATED
Music: *Thom Willems*
Choreography: *William Forsythe*

SARABANDE
Music: *Johann Sebastian Bach*
Choreography: *Jiří Kylián*

WORLD PREMIERE
Music: *Arcangelo Corelli*
Choreography: *Lucinda Childs*

THE SLEEPING BEAUTY

May 5-15, 2005

Music: *Peter Ilyich Tchaikovsky*
Choreography: *Sergeyev / de Valois*



SUBSCRIBE FOR SPRING!

3-Ballet Flex Pass available NOW! Call BOSTON BALLET at 617.695.6955

TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400

Tickets also available at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Season Lead Sponsor

Fidelity INVESTMENTS

Photos of Larissa Ponomarenko; Yury Yanowsky and Romi Beppu; Larissa Ponomarenko and Nelson Madrigal by John Deane;
Concept and design: Sametz Blackstone Associates, Boston

enth symphonies, Sibelius observing in a letter of May 20, 1918, that "it looks as if I may come out with all three symphonies at the same time." Actually, the Sixth appeared in 1923, the Seventh a year later; but the composer continues:

> The Fifth Symphony in a new form—practically composed anew—I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the first movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.



National Museum of Finland

A 1921 painting, based on a photograph, of the robed Sibelius when he received his Yale University doctorate in 1914 (see page 49)

In its three-movement form (the stages leading up to the final version are not clearly documented), the symphony had to wait for its premiere until after the brutal civil war which kept Finland from political stability until the spring of 1919.* It was given on November 24, 1919, and Sibelius must finally have been deeply satisfied, especially if he recalled the words he had entered into his notebook five years earlier, in late September 1914: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend...God opens his door for a moment and His orchestra plays the Fifth Symphony."

The symphony begins with music bearing out Cecil Gray's report, following an interview with the composer, that for Sibelius

> orchestration as a thing in itself does not exist; the idea that a musical thought might occur to him in the abstract for which he had then to seek a suitable orchestration, or, conversely, that he might conceive a colour-scheme and then seek for musical material in which to embody it—both are alike unthinkable to him in connexion with his own work. In other words, the melodic, harmonic, and rhythmic material of his composition is intimately bound up, from the very outset, with the instrumental medium employed.

So, at the beginning of the Sibelius Fifth, the ear recognizes the various contributions to the orchestral texture without at first consciously thinking to isolate the individual sounds. Events proceed naturally and logically, as always with Sibelius, each instrument adding to the total effect: over the tonic-chord backdrop of drumroll and two horns, a melody emerges in the other two horns, followed by an echo in flutes, oboes, and clar-

*Sibelius was sympathetic to the Whites, the German-supported right-wing Civil Guard; he even provided the music—printed on his birthday in 1918, though not bearing his name—to the Jaeger March, the Jaegers being a Prussian battalion made up largely of young Finns who had gone to Germany between 1914 and 1916. Of the Russian-supported leftist Reds, Sibelius commented, "I must be especially hateful to them as a composer of patriotic music."

Indeed, the Sibelius family was so jeopardized by the presence of Russian soldiers in the vicinity of Järvenpää that, with the help of the composer's brother Christian, then a senior psychiatrist at a mental hospital near Helsingfors and who had the entire family diagnosed as borderline psychotic, and with a special pass somehow bearing the necessary signature of a Red commandant, they were moved with Kajanus's assistance to the Lapinlahti (Lappviken) Central Asylum where Christian was on the staff. Sibelius lost forty pounds in the ensuing weeks as a result of wartime rationing. This was in February 1918.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

inets against the added background color of bassoons. The melody, its rhythmically charged echo, and its various extensions provide the movement's principal materials:



The strings remain silent for the first few pages, woodwind undulations and further drumrolls building expectation to prepare their first entrance. The atmosphere becomes increasingly ionized once the strings have entered, and they join with the winds in another rhythmically-activated idea:



The music expands into and through a varied statement of the opening materials, after which the texture thins out for a mysterious, fugue-like string passage. Over this, a solo bassoon, sounding "*lugubre*" and "*patetico*," paves the way for a development-like section with a climax of its own, but which then turns into something rather unexpected: an Allegro moderato whose dancelike character stands in sharp contrast to what has gone before, even though its thematic materials are clearly derived from what we have already heard.

In the original form, in its revised version of 1916, and even as late as May 1918, the date of the composer's letter quoted earlier, this symphony had four separate movements. Robert Layton writes that there was a short break indicated between the first two movements of the original score but that in the 1916 version they were played without pause. It is unclear just when Sibelius decided to combine the original two movements into the single movement we know today, but what happens in the music now is that a scherzo-like dance movement short-circuits the sonata-form scheme one might have

You'll give it a standing ovation.
HOTEL COMMONWEALTH
Reservations 617.933.5000 | www.hotelcommonwealth.com

Accompaniment

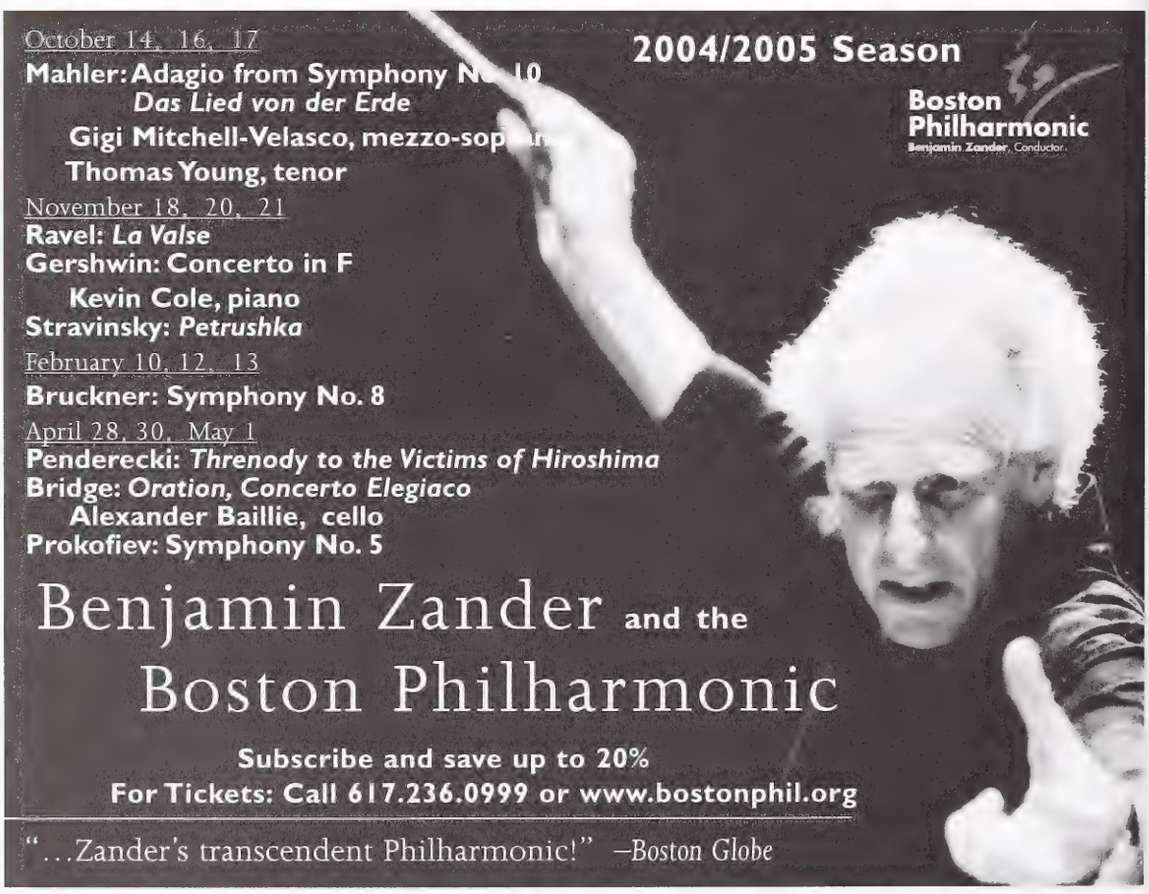
As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles



expected and moves through several faster tempos to a final climax serving as recapitulation for the whole. In other words, Sibelius has taken his original two movements and reworked them, presumably with considerable alteration to the material of the first ("Movement I entirely new..."), into a single structure whose thematic content is now organically related.

Of the Andante, Tovey writes that this "little middle movement...produces the effect of a primitive set of variations...But it produces this effect in a paradoxical way, inasmuch as it is not a theme preserving its identity...through variations, but a rhythm ...built up into a number of by no means identical tunes." The movement starts as a simple idyll, the strings' material initially changing character from subdued to animated over long-held notes in the woodwinds. A lively middle section (Poco a poco stretto) is filled with ominous undercurrents. One point worth making is that the writing for violins in this movement argues for the pre-World War II seating arrangement with first and second violins separated out to the conductor's left and right, respectively.

The finale begins with a rush of violins and violas to which woodwinds soon add their chatter; once this subsides, a bell-like tolling figure emerges in the horns (or, to quote Donald Francis Tovey one last time: "The bustling introduction...provides a rushing wind, through which Thor can enjoy swinging his hammer."). As the movement proceeds, these materials are shared by the other members of the orchestra. Following the Misterioso repetition of the agitated opening material, the tolling figure now heard in *tremolo* violas and cellos, a woodwind phrase from very near the beginning blossoms into the most overtly emotional material of the entire score. Trumpets take up the tolling motif. The texture thickens, filled with dissonance and accents placed at odds with each other. The final resolution—four chords and two unisons introduced after a sudden silence—is startling in its simplicity and spareness: "triumphal," perhaps, but at the same time demanding an acceptance of forces not always within our control.

—Marc Mandel

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

Feb 11 & 13 *The Trout*

Mozart	Flute Quartet in A major, K. 298 *with BSO and BCMS flutist Fenwick Smith*
Respighi	*Il Tramonto* for Mezzo Soprano and Strings
Shostakovich	Seven Romances on Poems by A. Blok for Mezzo Soprano and Piano Trio, Op. 127 *featuring mezzo soprano Mary Nessinger*
Schubert	Piano Quintet in A major, D. 667 "The Trout" *with BSO Principal Bassist Edwin Barker*

Mar 18 & 20 *The Schumann Quintet*

Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat major, Op. 102
Schumann	Piano Quintet in E-flat major, Op. 44 *with pianist Randall Hodgkinson and violinist Arturo Delmoni*

INTIMACY. EXCITEMENT. SHEER BEAUTY.

bostonchambermusic.org 617.349.0086



LEATHER GOODS • FINE FURNISHINGS • PENS • READING TOOLS

The Prudential Center • 111 Huntington Avenue, Back Bay, Boston

617-536-3434 • Levenger.com

We play to your higher aspirations

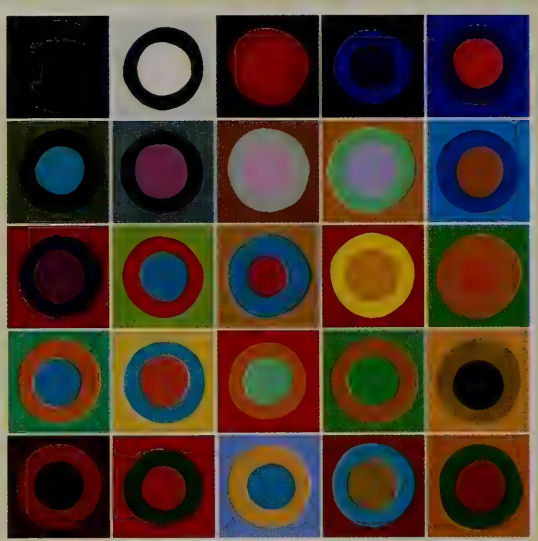
mfa exhibitions

High Style and Hoop Skirts: 1850s Fashion

THROUGH MARCH 13

Woman's evening dress, United States, about 1858. Silk plain weave (taffeta), machine net (tulle) and silk bobbin lace, trimmed with silk ribbon, embroidered silk net, and silk flowers. Gift of Roald T. Lyman, 1951.





Sets, Series, and Suites: Contemporary Prints

JANUARY 19 THROUGH MAY 30

Exclusive hotel sponsor is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Terry Frost, *Orchard Tambourines,* 1999. Portfolio of twenty-five color woodcuts. Private collection. © The Estate of Terry Frost.

Pursuits of Power: Falconry and the Samurai, 1600–1900

THROUGH JUNE 12

Goshawk Mews (detail), Edo period, 17th century.
Six-panel folding screen; ink, colors, and gold on paper.
Philadelphia Museum of Art: Gift of Mr. and Mrs. Douglas J. Cooper, 1978.



ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week ♿
This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at **www.mfa.org** or call **617-267-9300.**

More . . .

An Introduction to the Music of Milton Babbitt by Andrew Mead, although somewhat technical, is the best available overview of the composer's works and compositional working methods (Princeton University Press). For Babbitt in his own words, the most complete selection of the composer's essays on any number of subjects, from interesting (though specialized) articles about the theory of serial music, to examinations of the music of Stravinsky and Schoenberg, to witty and erudite commentaries on cultural history in the twentieth century, seek out Babbitt's *Collected Essays*, edited by Andrew Mead, Joseph Straus, and Stephen Dembski (Princeton). Straus and Dembski also edited an earlier collection of a generally more technical nature called *Milton Babbitt: Words About Music*, which brings together in print form the so-called Madison lectures (University of Wisconsin Press). The article on Babbitt in the New Grove II is by Elaine Barkin and Martin Brody; in addition to biographical material, there is a useful and brief exposition of Babbitt's use of serial methods. Babbitt's work is among the most-discussed music of the past fifty years, and there are many articles to be found in past issues of the major journals, such as *Perspectives of New Music*, *Musical Quarterly*, and various (mostly theoretical) collections of essays. Of special interest is an appreciative symposium on Babbitt, with articles by several of the composer's colleagues, in *Perspec-*

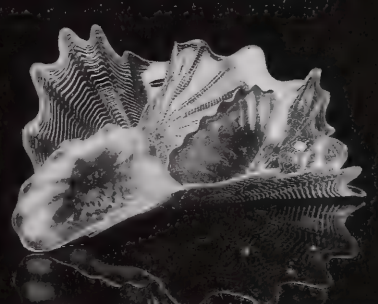
"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."
—Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."
—Gourmet Magazine

"Best Persian restaurant."
—Best of Boston, Boston

LALA ROKH®
97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

NORTH ANDOVER'S PREMIER
LifeCare™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
36111 FREEDOM, CONTROL, STABILITY, HEALTH CARE

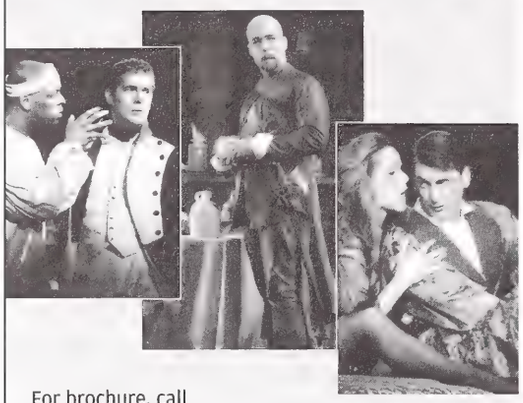
DALE CHIHULY
INSTALLATIONS AND SCULPTURE

HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

2004–2005 SEASON

BOSTON SYMPHONY ORCHESTRA

BSO COLLEGE CARD

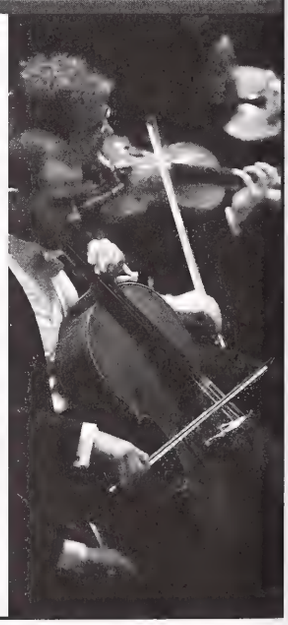
Purchase a BSO College Card for $25 and attend 14 concerts at no additional cost!

Experience the world-renowned BSO!

To purchase a BSO College Card, visit ***www.bso.org***, or call SymphonyCharge at **(617) 266-1200**.

Students must show a valid student ID and will receive one free ticket per College Card. Tickets must be picked up by 6pm on day of concert, and are available on a first-come, first-served basis.

Supported by UBS.



tives of New Music, Volume 35, No. 2 (Summer 1997).

Babbitt's music has been recorded extensively, although his orchestral work has fared less well than the chamber music. James Levine recorded his *Correspondences* for string orchestra and tape with the Chicago Symphony Orchestra in 1990 (Deutsche Grammophon). Also available are his Piano Concerto No. 1, with soloist Alan Feinberg and the American Composers Orchestra conducted by Charles Wuorinen (New World Records, with Babbitt's song cycle *The Head of the Bed*), and a rough-and-ready reading of his *Transfigured Notes* for string orchestra led by Gunther Schuller and recorded at Boston's Jordan Hall (GM Recordings; this disc also includes, for context, that work's immediate inspiration, Schoenberg's *Transfigured Night*, as well as Stravinsky's Concerto in D). Other important releases—just a sampling—are Babbitt's classic voice-and-tape works *Philomel*, with soprano Bethany Beardslee, and *Phonemena*, with soprano Lynne Weber, with *Reflections* for piano and tape and *Post-Partitions* for solo piano played by Robert Miller (New World); a disc called *Soli e duettini* that contains several chamber works as well as Babbitt reading his essay "On Having Been and Still Being an American Composer" (Koch International Classics); *Sextets* and *The Joy of More Sextets*, both with violinist Rolf Schulte and pianist Alan Feinberg (New World), and discs of Babbitt's piano music played by Robert Taub (Harmonia Mundi) and by Martin Goldray (CRI). Two recent releases are of interest: *Swan Song No. 1*, performed by the Cygnus Ensemble for whom it was written, with other chamber works (Bridge), and a disc including the tape piece *Occasional Variations*, string quartets nos. 2 and 6, and *Composition for Guitar* (Tzadik).

—Robert Kirzinger

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California; the third volume was published by Faber & Faber in London). Michael Steinberg's program notes on all seven Sibelius symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback). A program note on the Fifth Symphony is included among Donald Francis Tovey's *Essays in Musical Analysis* (Oxford paperback). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback), as is Philip Coad's chapter on the composer in the much more recent *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is recommended to readers with a strong technical knowledge of music (Athlone Press, London).

James Levine recorded Sibelius's Fourth and Fifth symphonies with the Berlin Philharmonic in 1994 and 1992, respectively (Deutsche Grammophon; the Fourth has been reissued in the limited-edition, four-disc set, "James Levine, A Celebration in Music: A 60th Birthday Tribute," a compilation drawn from his orchestral recordings with the Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and MET Orchestra). The Boston Symphony Orchestra recorded all seven Sibelius symphonies and several Sibelius tone poems under Colin Davis in the mid-1970s. These have been reissued in

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

GOLDEN
CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

two mid-priced Philips "Duos" (the Fourth and Fifth symphonies are in Volume 1, along with the First and Second symphonies). The Davis/BSO recording of the Fifth has also been reissued—paired with the Seventh Symphony, as it was in its original LP release—on a mid-priced single disc in the series "Philips 50 Great Recordings" marking fifty years of the company's recorded heritage. More recent Sibelius cycles of note include Paavo Berglund's, whose most recent complete cycle (of three) is with the Chamber Orchestra of Europe (Finlandia; the Symphony No. 4 is paired on a single disc with No. 6, No. 5 with No. 7) and Osmo Vänskä's with the Lahti Symphony Orchestra (BIS; Symphony No. 4 is paired on a single disc with No. 1, No. 5 with the tone poem *En Saga*). Vänskä has also recorded the original 1915 version of the Symphony No. 5 with the Lahti Symphony Orchestra, though that disc is now hard to find (BIS, with the original 1892 version of *En Saga*). Herbert von Karajan's analog stereo recordings of the Fourth, Fifth, Sixth, and Seventh symphonies with the Berlin Philharmonic have been reissued in a two-disc set (Deutsche Grammophon "Originals"). Karajan's earlier, monaural recordings of the Fourth and Fifth symphonies with the Philharmonia Orchestra have also been reissued on CD (EMI).

Of historic interest are a number of recordings by conductors who championed Sibelius during his lifetime. Robert Kajanus's recordings from 1932 of the Third and Fifth symphonies with the London Symphony Orchestra have been available on a single Koch Historic disc and also in a three-disc Finlandia box with his recordings of the First and Second symphonies, *Tapiola*, *Pohjola's Daughter*, and other works. Serge Koussevitzky's famous 1933 concert performance of the Seventh Symphony with the BBC Symphony Orchestra has been reissued on Naxos Historical (with Sibelius's *Tapiola* and *Pohjola's Daughter*, and Grieg's *The Last Spring*, though that disc may be hard to find in the United States). That same performance has also been available in a two-disc Biddulph set ("Koussevitzky: The Complete HMV Recordings") also including his BBC Symphony recordings of Beethoven's *Eroica* and Fifth symphonies, Haydn's Symphony No. 88, and Mozart's Fortieth. (Koussevitzky's 1950 Boston Symphony recording of the Sibelius Second for RCA looks to be out the catalogue at present.) Also worth seeking is a 1934 recording of Sibelius's Sixth Symphony—the first recording ever made of that work—with the Finnish National Orchestra under Georg Schnéevoigt, who succeeded Kajanus as that orchestra's conductor (Finlandia). Another important Sibelius champion was Thomas Beecham, whose recording from the 1930s of the Fourth Symphony with the London Philharmonic has been reissued on Naxos. In addition, IMG Artists has released a highly recommended two-disc set of Beecham conducting "live" performances of Sibelius's Fourth and Seventh symphonies, *Tapiola*, and selections from the composer's music for *Pelléas et Mélisande*, *Swanwhite*, and *The Tempest*, all but the Seventh Symphony (a September 1954 performance) being from a December 8, 1955 concert Beecham led with the Royal Philharmonic Orchestra to honor Sibelius's ninetieth birthday (BBC Legends). Though Beecham's early commercial recording of the Sixth Symphony with the London Philharmonic seems not to have appeared on compact disc, his two commercial recordings of the Seventh—from 1942 with the New York Philharmonic and from 1955 with the Royal Philharmonic—have been transferred to CD (the earlier one as part of the "Beecham Collection" produced by the Beecham Trust, and also on Dutton; the later one, though now out of print, as part of EMI's "Beecham Edition"). Arturo Toscanini's April 1940 broadcast performance of the Fourth Symphony has been issued on several labels (notably Music & Arts and Guild).

—Marc Mandel



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations.

This season, become a Friend of the Boston Symphony Orchestra. Ticket sales cover only 40 percent of the BSO's costs each year. Your contribution will support Mr. Levine's artistic plans and the BSO's continuing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

BEETHOVEN SOCIETY–$500,000 and above

Anonymous
Fidelity Investments
UBS

GOLD BATON–$100,000 to $499,999

Accenture
William D. Green
American Airlines
James K. Carter
Classical 102.5 WCRB
William W. Campbell
Delta Air Lines
EMC Corporation
Michael C. Ruettgers
The Fairmont Copley Plaza
Jonathan D. Crellin
Herald Media, Inc.
Patrick J. Purcell
John Hancock
James Benson
John D. DesPrez III

SILVER BATON–$50,000 to $99,999

AT&T
Esther Silver-Parker
ATG
Bank of America
Charles K. Gifford
Boston Area Mercedes-Benz Dealers
Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter
Kohl's Department Stores
Marsh USA, Inc.
John C. Smith
TDK Electronics Corporation

Continued on page 64

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Dick and Ann Marie Connolly
Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan
Fisher Scientific International Inc.
Paul M. Montrone
Goodwin Procter LLP
Regina M. Pisa
Hewitt Associates
Jan Seeler
IBM
Sean C. Rush
Liberty Mutual Group
Edmund F. Kelly
LPL Financial Services
Mark S. Casady
Massachusetts Cultural Council
Peter Nessen
Merrill/Daniels
Ian Levine
Parthenon Capital
Ernest Jacquet
John Rutherford
State Street Corporation
Ronald E. Logue
George A. Russell, Jr.
Toyota
Tim Morrison
Kevin J. Flynn
Verizon
Donna C. Cupelo
Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke
Bartley Machine & Manufacturing Co., Inc.
Richard J. Bartley
Bingham McCutchen LLP
Blue Cross Blue Shield of Massachusetts
William C. Van Faasen
Cleve L. Killingsworth
Citizens Financial Group
Lawrence K. Fish
City Lights Electrical Company, Inc.
Maryanne Cataldo
Jim and Barbara Cleary
Clough Capital Partners LP
Charles I. Clough, Jr.
Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.
Connell Limited Partnership
Francis A. Doyle
The Egan Family
Ernst & Young LLP
Daniel G. Kaye
The Gillette Company
James M. Kilts
Goldman, Sachs & Co.
Hilb, Rogal and Hobbs Insurance Agency of MA, L.L.C.
Paul D. Bertrand
Hill, Holliday
John M. Connors, Jr.
Kerrygold Irish Cheeses & Butter
Kirkpatrick & Lockhart LLP
Mark E. Haddad, Esq.
Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq
NSTAR
Thomas J. May
Nixon Peabody LLP
Robert Adkins, Esq.
Craig D. Mills, Esq.
Deborah L. Thaxter, Esq.
Nortel Networks
Anthony Cioffi
Ms. Mary Ann Pesce
PricewaterhouseCoopers LLP
Michael J. Costello
Putnam Investments
Charles E. Haldeman
Raytheon Company
William H. Swanson
Staples, Inc.
Thomas G. Stemberg
Mr. Thomas G. Stemberg
Suffolk Construction Company, Inc.
John F. Fish

CONCERTMASTER–$15,000 to $24,999 *(continued)*

Thermo Electron Corporation
Marijn E. Dekkers

Watts Water Technologies
Patrick S. O'Keefe

Weil, Gotshal & Manges LLP
James Westra

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee

Yawkey Foundation II
John Harrington

PRINCIPAL PLAYER–$10,000 to $14,999

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust Pell Rudman
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

Boston Scientific Corporation
Lawrence C. Best

Mr. and Mrs. J. T. Carleton

Mr. and Mrs. John M. Connors Jr.

Eaton Vance Corporation
Alan R. Dynner, Esq.

Eze Castle Software, Inc.
Sean McLaughlin

Four Seasons Hotel Boston
Peter O'Colmain

George H. Dean Co.
Kenneth Michaud

Gourmet Caterers, Inc.
Robert Wiggins

Greater Media, Inc.
Peter H. Smyth

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

Mr. and Mrs. Richard Monaghan

New Balance Athletic Shoe, Inc.
James S. Davis

New Horizons Partners, LLC
James L. Bildner

Palmer & Dodge LLP
Malcolm E. Hindin

Partners HealthCare System, Inc.

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Mr. Thomas F. Ryan, Jr.

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

Standard & Poor's
Robert L. Paglia

The Studley Press Inc.
Suzanne K. Salinetti

TA Associates Realty
Michael A. Ruane

Tyco Healthcare
Richard J. Meelia

VPNE Parking Solutions, Inc.
Kevin W. Leary

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Continued on page 66

PATRON—$5,000 to $9,999

Anonymous (2)
The Abbey Group
Allmerica Financial Corporation/The Hanover Insurance Company
Ameresco, Inc.
Analog Devices, Inc.
Aon Risk Services, Inc. of Massachusetts
Arbella Insurance Group
BBDO Worldwide
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Beacon Capital Partners
Booz Allen Hamilton
Boston Capital Corporation
The Boston Consulting Group
The Boston Globe
Boston Properties, Inc.
Boston Red Sox
Boston Showcase Co.
Boston Stock Exchange
Cabot Corporation
Carruth Capital, LLC
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Citigroup Global Corporate and Investment Bank
City Lights/Tri-State Signal
Clair Automotive Network
Clean Harbors Environmental Services, Inc.
John M. Corcoran & Co.
John and Diddy Cullinane
Joan and Ted Cutler
The Davis Companies
Bob and Rita Davis
Duane Morris LLP
Dunkin' Donuts, Baskin Robbins & Togo's
EDS
Eastern Bank Charitable Foundation
Edwards & Angell, LLP
Exel Holdings, Inc.
John F. Farrell & Associates
Filene's
The Flatley Company
Forbes Consulting Group, Inc.
Franklin Ford
Gadsby Hannah LLP
Global Companies LLC
Grand Circle Corporation
Graphics Marketing Services, Inc.
HSBC Securities USA Inc.
The Halleran Company, LLC
Helix Technology Corporation
Hines
Mr. Albert A. Holman III
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
Intelligent Systems & Controls Contractors, Inc.
JPMorgan Chase
Jack Madden Ford Sales, Inc.
Jack Morton Worldwide
Jay Cashman Inc.
Johnson O'Hare Company
Mr. Gerald R. Jordan Jr.
Kaufman and Company, LLC
Keane, Inc.
KeySpan Energy Delivery New England
Mr. and Mrs. Harvey Chet Krentzman
Legal Sea Foods
Lehman Brothers
Lexington Insurance Company
Lippincott Mercer
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
M/C Communications
ML Strategies, LLC
Margulies & Associates
Martignetti Companies
Maxwell Shoe Company Inc.
McCusker-Gill, Inc.
Mercer Human Resource Consulting
Merrill Lynch
Millipore Foundation
Morgan Stanley
Navigator Management Co., L.P.
New England Business Service, Inc.
New England Cable News
New England Development
New England Insulation Company
New England Patriots
Mr. and Mrs. Joseph E. Norberg
Norman Knight Charitable Foundation
Joseph and Joan Patton
PerkinElmer, Inc.
Porter Novelli
Reebok International, Ltd.
Thomas A. Russo
S.R. Weiner & Associates
Savings Bank Life Insurance
The Schawbel Corporation
Skadden, Arps, Slate, Meagher & Flom LLP
State Street Development Management Corp.
Stonegate Group
TEKsystems, Inc
The TJX Companies, Inc.
Towers Perrin

PATRON–$5,000 to $9,999 *(continued)*

Trammell Crow Company
United Liquors Ltd.
WBZ-TV/WSBK-TV/ WLWC-TV
W.R. Grace & Company
D.K. Webster Family Foundation
Weston Presidio
William Gallagher Associates
Woburn Foreign Motors

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
Chubb Group of Insurance Companies
Cummings Properties, LLC
Cypress Capital Management, LLC
The E.B. Horn Co.
Harvey Industries, Inc.
J.D.P. Co.
J.N. Phillips Auto Glass Co., Inc.
Janney Montgomery Scott
Lindenmeyr Munroe
Rodman Ford Lincoln Mercury
United Gulf Management, Inc.
WHDH-TV, 7NEWS

MEMBER–$2,500 to $3,499

The Baupost Group, LLC
The Bildner Family Foundation
The Biltrite Corporation
Biogen Idec Foundation
Boston Concessions Group, Inc.
Cambridge Trust Company
Carson Limited Partnership
ControlAir, Inc.
Jonathan and Seana Crellin
Deutsche Bank Securities Inc.
DiSanto Design
Essex Investment Management Co. LLC
The John & Happy White Foundation
The Lenox Hotel/Saunders Hotel Group
The New England Foundation
Nordblom Company
O'Neill & Associates, LLC
Phelps Industries LLC
Pro Media, Inc.
SCS Financial
WCVB-TV, Channel 5
Winston Flowers

Joy Kant Fine Art
a contemporary gallery in a traditional setting

is pleased to announce the representation of

MIKI LEE

New York artist featured in *Art in America*

Hours: to suit your schedule
617-965-8135

www.joykantfineart.com
Newton, MA

CARNOCHAN
CHANCHO
CHATHAM
CORSO
FRYER
HOUCK
HOWARD
KESSLER
LEE
LICHTENSTEIN
MCHUGH
MOREHOUSE
PETROV
RUSCHA
SIMONDS
THOMAS

NEXT PROGRAM. . .

Wednesday, January 19, at 7:30
(Open Rehearsal)
Thursday, January 20, at 8
Friday, January 21, at 1:30
Saturday, January 22, at 8
Tuesday, January 25, at 8

Pre-Concert Talks by Harlow Robinson, Northeastern University

JAMES CONLON conducting

ULLMANN — Piano Concerto, Opus 25

Allegro con fuoco
Andante tranquillo
Allegro
Allegro molto

GARRICK OHLSSON

INTERMISSION

SHOSTAKOVICH — Symphony No. 7, Opus 60, *Leningrad*

Allegretto – Poco più mosso
Moderato (poco allegretto)
Adagio
Allegro ma non troppo

James Conlon, who champions music of composers oppressed by the Nazi regime in the mid-20th century, introduces Viktor Ullmann's Piano Concerto to the BSO repertoire with American pianist Garrick Ohlsson as soloist. The Czech Ullmann, who was interned at Terezín in 1942 and died at Auschwitz in 1944, wrote his Piano Concerto in 1939; the work was not heard until April 1992, when it received its first performance, in Stuttgart, with pianist Konrad Richter and the Brno State Philharmonic Orchestra conducted by Israel Yinon. Russian composer Dmitri Shostakovich wrote his Symphony No. 7—another work written during World War II—purportedly in response to the heroism of the Russian people during the Siege of Leningrad that began in 1941.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Wednesday, January 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—January 20, 8-10:05
Friday 'B'—January 21, 1:30-3:35
Saturday 'A'—January 22, 8-10:05
Tuesday 'B'—January 25, 8-10:05

JAMES CONLON, conductor
GARRICK OHLSSON, piano

ULLMANN	Piano Concerto
SHOSTAKOVICH	Symphony No. 7, *Leningrad*

Thursday, January 27, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—January 27, 8-10
Friday Evening—January 28, 8-10
Saturday 'B'—January 29, 8-10
Tuesday 'C'—February 1, 8-10

DAVID ZINMAN, conductor
RICHARD GOODE, piano

GANDOLFI	*Impressions from "The Garden of Cosmic Speculation"*
BARTÓK	Piano Concerto No. 3
MUSSORGSKY/ RAVEL	*Pictures at an Exhibition*

Thursday, February 3, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 3, 8-10
Friday 'A'—February 4, 1:30-3:30
Saturday 'A'—February 5, 8-10
Tuesday 'B'—February 8, 8-10

RAFAEL FRÜHBECK DE BURGOS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	*Nänie*, *Gesang der Parzen*, and *Schicksalslied*, for chorus and orchestra
	Symphony No. 1

Thursday, February 10, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 10, 8-9:50
Friday 'B'—February 11, 1:30-3:20
Saturday 'A'—February 12, 8-9:50

RAFAEL FRÜHBECK DE BURGOS, conductor
STEVEN ISSERLIS, cello
STEVEN ANSELL, viola
ANET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
BOB BROWN PUPPETS

FALLA	*Master Peter's Puppet Show*
STRAUSS	*Don Quixote*

Wednesday, February 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—February 17, 8-10:10
Friday 'A'—February 18, 1:30-3:40
Saturday 'B'—February 19, 8-10:10

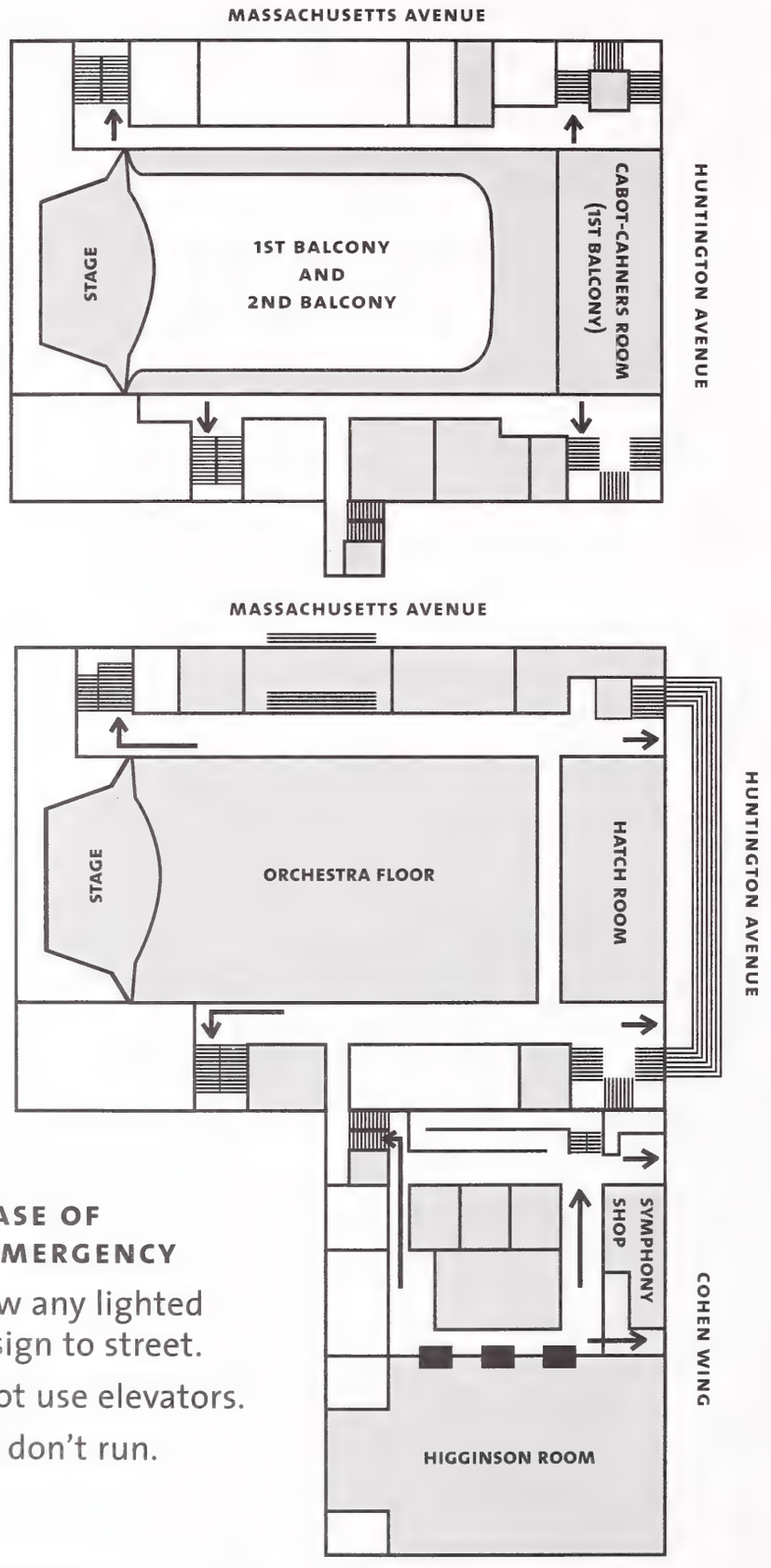
ROBERT SPANO, conductor
ROBERT LEVIN, piano

WAGNER	*Siegfried Idyll*
MENDELSSOHN	Piano Concerto No. 1
WYNER	Piano Concerto, *Chiavi in mano* (world premiere; BSO commission)
HAYDN	Symphony No. 104, *London*

Programs and artists subject to change.

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.













You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at

www.bose.com/cm

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417
Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

Great Expectations



Canary Diamonds ❖ Fine Period Jewelry ❖ Loose Colorless Diamonds
GIA Certified Diamonds ❖ Pink Diamonds ❖ Art Deco Jewelry
Diamond Pins ❖ Engagement Rings ❖ Custom Made Jewelry
Blue Diamonds ❖ Right Hand Rings ❖ Natural Colored Emeralds
Drop Earrings ❖ Diamond Studs ❖ Buccellati Silver Figures
Art Nouveau Jewelry ❖ Antique Diamond Bracelets ❖ Rare Gems
Natural Colored Sapphires ❖ Tahitian Pearls ❖ Signed Jewelry
Antique Pins ❖ Cultured Pearls ❖ Diamond Necklaces
Custom Made Engagement Rings ❖ South Sea Pearls ❖ Fine Gold Jewelry
Fine Pre-Owned Wrist Watches ❖ Natural Colored Rubies
Antique Collectibles ❖ Silver Frames ❖ Carved Crystal Figures

David & Company

Sellers & Collectors Of Beautiful Jewelry

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com



Newburyport High School Gymnasium, Newburyport, MA

Design for life

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal

2004-2005 SEASON

BOSTON SYMPHONY ORCHESTRA & JAMES LEVINE



JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

INVITE THE ENTIRE STRING SECTION FOR COCKTAILS.

With floor plans from 2,300 to over 5,000 square feet, you can entertain in grand style at Longyear.

Enjoy 24-hour concierge service, single-floor condominium living at its absolute finest, all harmoniously located on an extraordinary eight-acre gated community atop prestigious Fisher Hill.



Phase One of this magnificent property is 100% sold and occupied. Phase Two is now under construction and being offered by Sotheby's International Realty & Hammond Residential Real Estate GMAC. Priced from $1,725,000. Call Hammond at (617) 731-4644, ext. 410.

LONGYEAR

at Fisher Hill

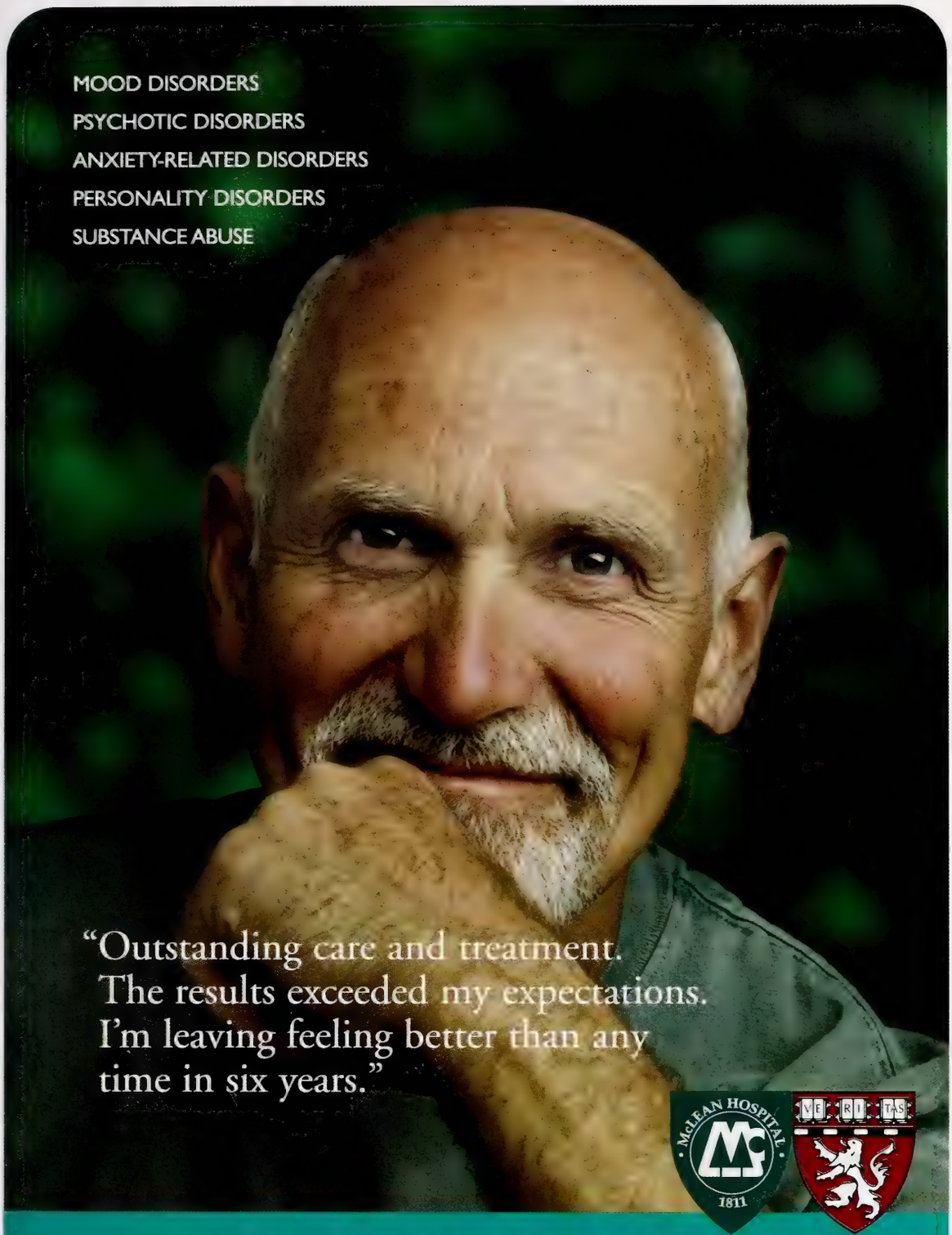
BROOKLINE



CORTLAND PROPERTIES INC.

SOTHEBY'S International Realty

Hammond RESIDENTIAL REAL ESTATE



The Pavilion at McLean Hospital

Our premier evaluative and residential service

617/855-3535 www.mclean.harvard.edu/pav/

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #11

open heart surgery that's a lot less open



There are lots of reasons to consider Beth Israel Deaconess Medical Center for your major medical care. Like minimally invasive heart surgery that minimizes pain, reduces cosmetic trauma and speeds recovery time. From cardiac services and gastroenterology to organ transplantation and cancer care, you'll find some of the most cutting-edge medical advances available anywhere. To find out more, visit www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Re



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
Edmund Kelly
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
Martha H.W. Crowninshield
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Stephanie Gertz
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
William W. Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Stephen Kay
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Robert J. Lepofsky
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Joseph D. Roxe
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakeley
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Barbara Maze
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/ Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

William S. Ballen, *Tanglewood*
Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*

Table of Contents

BSO News 5
On Display at Symphony Hall 6
New to the BSO 10
Don Quixote in Music, by Helen M. Greenwald 13
BSO Music Director James Levine 16
The Boston Symphony Orchestra 18
This Week's Boston Symphony Orchestra Program 21
Notes on the Program 23
Featured Artists 49
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

Program copyright ©2005 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Assistant Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Anna Stowe, *Assistant Chorus Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Robert Meya, *Acting Director of Major and Planned Giving* ◆ Mia Schultz, *Director of Development Operations*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Claire Carr, *Administrative Assistant, Corporate Programs* • Diane Cataudella, *Associate Director of Stewardship* • Amy Concannon, *Annual Fund Committee Coordinator* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Stacey Elwood, *Special Events Manager* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Jennifer Raymond, *Associate Director, Friends Membership* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Elisabeth Alleyne Dorsey, *Curriculum Specialist/Library Assistant* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Associate*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Michael Moore, *Web Content Editor* • Lee Paradis, *Assistant Manager, Symphony Shop* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Catherine Lawlor, *Administrative Assistant* • John MacMinn, *Manager of Hall Facilities* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Christopher Bartlett • Matthew Connolly • Cleveland Olivera • Tyrone Tyrell, *Security Supervisor* ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Paula Ramsdell, *Project Coordinator*

BSO

New Starting Time for Evening Pre-Concert Talks

Please note that, in order to allow the musicians more time to warm up on stage prior to the concerts, the BSO's evening Pre-Concert Talks will now begin at 6:45 rather than 7 p.m. The starting time for the Friday-afternoon talks (12:15 p.m.) and for the Open Rehearsal Talks (9:30 a.m. on Thursday mornings; 6:30 p.m. on Wednesday evenings) remains unchanged. The remaining Sunday-afternoon talk, on March 13, will begin at 1:45 p.m. prior to that day's 3 p.m. Boston Symphony concert. We appreciate your understanding in this matter.

Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Ullmann and Shostakovich. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Gandolfi, Bartók, and Mussorgsky (January 27-February 1), Jan Swafford of Tufts University discusses Brahms (February 3-8), and Elizabeth Seitz of the Boston Conservatory of Music discusses Falla and Strauss (February 10-12).

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases included Charles Munch conducting Berlioz's *L'Enfance du Christ* with soloists Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance simulcast on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducting *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra, and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. Two more DVDs are scheduled for release this month: an all-French compilation program from 1959-62 with Charles Munch leading Berlioz's *Symphonie fantastique*, Debussy's *La Mer*, and Ravel's *Daphnis et Chloé* Suite

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; from one hour
before each concert through intermission, and
for up to thirty minutes after each BSO concert.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA

No. 2, all telecast from Sanders Theatre in Cambridge; and the BSO concert of January 20, 1959, also from Sanders Theatre, with Pierre Monteux conducting Brahms's *Tragic* Overture, Hindemith's *Nobilissima Visione*, and Stravinsky's *Petrushka*. The VAI/BSO Archival DVDs are available at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

The Gregory E. Bulger Foundation Concert, Saturday, January 22, 2005

Gregory Bulger was formerly the Chief Executive Officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest Preferred Provider Organization in New England. Mr. Bulger was also the first Executive Director of the Mattapan Community Health Center, and has served as the President of the Massachusetts League of Community Health Centers and as a Trustee of Brigham and Women's Hospital.

Mr. Bulger has been a subscriber to the Boston Symphony Orchestra for over thirty years. He is extremely pleased that his Foundation is underwriting this concert conducted by James Conlon, one of Mr. Bulger's favorite guest conductors of the BSO and the Tanglewood Music Center Orchestra.

The Gregory E. Bulger Foundation was founded in 2002 and is making its third year of grants in 2005. In previous years, the Foundation provided major underwriting for two world premiere operas at Tanglewood, the return of Sir Colin Davis to Symphony Hall in November 2003, and the Tanglewood on Parade concert in August 2004. Providing support to performing arts organizations in the Greater Boston area is one of the major goals of the Foundation. Mr. Bulger resides in Dover, MA.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

The Nathan R. Miller Family Concert
Tuesday, January 25, 2005

The performance of January 25, 2005, by the Boston Symphony Orchestra is supported by a generous gift from the Nathan R. Miller Family. The BSO greatly appreciates their generous support. Mr. Miller became a Trustee of the BSO in 2003, having served as an Overseer since 1988. As a Great Benefactor, Mr. Miller is a long-standing supporter of the BSO and is well known for his gift of the Miller Room at Symphony Hall.

Nathan and his wife Lillian, who attended the New England Conservatory of Music, have a very strong commitment to music and the universal joy it brings. In 1985, the Millers' regard for then BSO Music Director Seiji Ozawa prompted them to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They also endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987, and have named seats in Symphony Hall.

The Nathan R. Miller family continues to be among the BSO's most generous philanthropists, and we warmly thank them for their support.

BSO Members on Compact Disc

A wide variety of compact discs featuring members of the Boston Symphony Orchestra are available in the Symphony Shop, including the following new entries to the catalogue.

BSO violist Michael Zaretsky's latest CD on the Artona label features him in the six cellos suites of J.S. Bach performed on viola, as recorded in Symphony Hall in January/February 2004. Mr. Zaretsky uses the earliest authentic source for these works, the facsimile manuscript text of Anna Magdalena Bach. For more information about this disc, and about Mr. Zaretsky's previous compact discs, visit www.michaelzaretsky.net.

BSO principal trombone Ronald Barron has released two new compact discs in the Boston Brass Series. The first, entitled "The Return of the Alto," features solo and ensemble music for alto trombone by Leopold Mozart, Marc-Antoine Charpentier, BSO trombonist Norman Bolter, Eric Ewazen, Hannes Meyer, Alfred Hornoff, and Corrado Saglietti. Mr. Barron is joined by a number of his brass and string player colleagues from the BSO, and also by the Harvard University Wind Ensemble, Thomas Everett, conductor; pianists Eric Ewazen and Vytas Baksys, and organist Peter Sykes. On the second disc, "An Evening from the 18th Century," he is joined by BSO principal horn James Sommerville, alto trombonist Darren Acosta, and The New 18th Century Players (made up primarily of BSO members) led by Alain Trudel for music of Tommaso Albinoni, Georg Christoph Wagenseil, Johann Georg Albrechtsberger, and Johann Michael Haydn. For more information, visit www.trombonebarron.com.

BSO Members in Concert

The Boston Artists Ensemble directed by BSO cellist Jonathan Miller performs string quintets of Mozart and Dvořák and a "mystery piece" for string trio on Friday, January 21, at 8 p.m. at the Peabody-Essex Museum in Salem. Joining Mr. Miller for these performances are BSO violinists Victor Romanul and Tatiana Dimitriades and BSO violists Edward Gazouleas and Kazuko Matsusaka. Tickets are $24, with discounts for students and seniors. For more information visit www.BostonArtistsEnsemble.org or call (617) 964-6553.

BSO principal second violinist Haldan Martinson is featured in Goldmark's Violin Concerto with the Wellesley Symphony Orchestra led by former BSO assistant concertmaster Max Hobart on Sunday, February 6, at 3 p.m. at Mass Bay Community College, 20 Oakland Street, in Wellesley. Also on the program is Franck's D minor Symphony. Tickets are $18, $15, and $5, available at the door. For further information call (781) 235-3584 or visit www.wellesleysymphony.org.

Ronald Knudsen leads the New Philharmonia Orchestra in Mendelssohn's *Fingal's Cave* Overture, Shostakovich's *Hamlet* Film Suite, and Brahms's Symphony No. 3 on Saturday, February 12, at 8 p.m. at Babson College in Wellesley and on Sunday, Febru-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

BOSTON SYMPHONY ORCHESTRA

YOUTH & family CONCERTS

2004-2005 SEASON





SPECIAL FAMILY CONCERT
FEBRUARY 12, 2005 @ noon

Rafael Frühbeck de Burgos, conductor
Awet Andemicael, soprano (The Boy)
Peter Bronder, tenor (Master Peter)
Jonathan Lemalu, baritone (Don Quixote)
Bob Brown Puppets

FALLA "Master Peter's Puppet Show"

Falla's *Master Peter's Puppet Show* is based on an incident from "Don Quixote" in which the Knight of the Woeful Countenence and Sancho Panza happen upon a puppet show in a small village. The show's audience is represented by large puppets, while smaller puppets enact the actual puppet show.

SATURDAY APRIL 9, 2005 @ 10:00am and noon
BRUCE HANGEN, CONDUCTOR



"Symphony SCORES"

It doesn't have to be a symphony to be symphonic! Composers write great orchestral music for all kinds of non-symphony art forms, including ballet, opera, and film. The Boston Symphony has a strong tradition of presenting the "other" side of symphonic music. For this concert series we will feature the music of great composers, including John Williams, whose music was not originally intended for performance on the concert stage.

Tickets on sale now: $18
Call **(617) 266-1200**, or visit ***www.bso.org***.
Family concerts are designed for children ages 5 and up.

UBS

UBS is proud to support the BSO Youth and Family Concerts.

ary 13, at 3 p.m. at the First Baptist Church in Newton. Single tickets are $25, with discounts for seniors, students, and families. For more information call (617) 527-9717 or visit www.newphil.org. Earlier that month, on Sunday, February 6, at 2 p.m. at Babson College, the New Philharmonia offers "Celebrate Words and Music," its second "Family Discovery" concert of the season, in which young actors will help introduce children to music through use of images and poetry. Single tickets for this event are $14, with discounts for seniors, students, and families.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

New to the BSO

Three new players and two new assistant conductors have joined the BSO this season.



Elizabeth Rowe joined the Boston Symphony Orchestra as principal flute in September 2004. Formerly the assistant principal flute of the National Symphony Orchestra, she has also held positions with the Baltimore Symphony, the Fort Wayne Philharmonic, and the New World Symphony. She has served on the faculties of the Peabody Institute of Music, the University of Maryland, and Catholic University. A native of Eugene, Oregon, Ms. Rowe received her bachelor of music degree in 1996 from the University of Southern California, where she studied with Jim Walker, former principal flute of the Los Angeles Philharmonic. Winner of first prize in the 2000 National Flute Association Young Artist Competition, she has performed as a soloist with orchestras throughout the country, including many of the orchestras with which she has held positions. Most recently she performed the Nielsen Flute Concerto with the Baltimore Symphony Orchestra. Ms. Rowe has participated in several national and international music festivals, most notably as a Fellow at the Tanglewood Music Center. An advocate of new music, she was invited to Carnegie Hall to perform a concert of works by Schoenberg under the direction of Pierre Boulez. Ms. Rowe enjoys chamber music and was a founding member of the southern Florida-based Metropolis Winds woodwind quintet.



Polina Sedukh joined the Boston Symphony Orchestra in September 2004. Born in 1980 to a family of musicians in St. Petersburg, Russia, Ms. Sedukh began studying violin at four, her first teachers being her father Grigory Sedukh and Savely Shalman. In 1987 she entered the Special Music School of the St. Petersburg Conservatory, joining the studio of Lev Ivaschenko. She joined the studio of Vladimir Oftcharek in 1995 and entered the Rimsky-Korsakov State Conservatory in 1998. She has participated in master classes with Wolfgang Marschner and Sakhar Bron and in January 2000 began studying at the Longy School of Music in Cambridge with Laura Bossert and Malcolm Lowe. Ms. Sedukh gave her first major public performance at seven, with the Chamber Orchestra of Liepaya, Latvia; her first international performance was in 1991 in Chicago, followed by a tour in Germany. Winner of first prize in the solo category and the grand prize in chamber music at the 1992 Young Talents of Russia Festival, and a laureate of the Evgeny Mravinsky Festival in St. Petersburg, Russia, she has participated in important festivals on both sides of the Atlantic, has toured Germany and Austria annually since 1993, and has won prizes in such international competitions as Coast of Hope in Bulgaria (grand prize as soloist and first prize in chamber duo), the International Spohr Competition in Weimar, Germany, and the Negev Competition in Israel (first prize). In 1999 she took the Bärenreiter Special Prize in the Young Concert Artist International Auditions in Leipzig, Germany.



A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize at Tanglewood, first prize in the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. An advocate of new music, he has premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on new pieces and collaborates with young composers. As a chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collab-

orating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in numerous outreach and educational concerts for soldiers and other audiences.



Jens Georg Bachmann is an assistant conductor of the BSO as of this season, having previously served as assistant conductor to James Levine at the Munich Philharmonic, a position created for him in 2000. He has been associate conductor of the Fort Worth Symphony Orchestra and principal conductor of the Texas Chamber Orchestra in Dallas, and has for three summers been assistant conductor of the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland and also leading it in concerts at Verbier and on tour at EXPO 02. As an opera conductor, he has recently led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin (where he made his professional opera debut at twenty-four), and the Berlin State Opera. He has also conducted numerous orchestras in Germany. A native of Berlin, Mr. Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was recipient of the Bruno Walter Memorial Scholarship. Additional projects include a fundraising and educational outreach tour as violinist in South Africa, and an Interarts Project in the Clark Studio Theatre at New York's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining dance and music. Mr. Bachmann is a 1996 winner of the Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition. Mr. Bachmann resides in Boston.



An assistant conductor of the Boston Symphony Orchestra as of this season, **Ludovic Morlot** has maintained a close working relationship with the BSO since he was the Seiji Ozawa Conducting Fellow in 2001 at the Tanglewood Music Center, when he assisted Mr. Ozawa with the TMC production of Ravel's *L'Heure espagnole* and led the world premiere of the TMC's 2001 Fromm Commission, Robin de Raaff's Piano Concerto, in that summer's Festival of Contemporary Music. He has since served as a BSO cover conductor for, among others, Seiji Ozawa, James Levine, André Prévin, and Rafael Frühbeck de Burgos, and has led the Boston Symphony Chamber Players in Boston and at Tanglewood. He has also worked with Reinbert de Leeuw and Michael Tilson Thomas at the New World Symphony in Florida, and assisted Jessye Norman at the Théâtre du Châtelet in the critically acclaimed Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*. In 2002 he became conductor-in-residence with the Orchestre National de Lyon under David Robertson, leading many outreach concerts and youth orchestra events in Lyon for two seasons. He has also appeared with the Orchestre de Picardie and the Orchestre Colonne in Paris. This season brings his debut with the Ensemble InterContemporain, and his subscription series debut in April 2005 with the Boston Symphony Orchestra. Trained as a violinist, Mr. Morlot studied conducting with the late Charles Bruck at the Pierre Monteux School in Hancock, Maine, and continued his studies at the Royal Academy of Music in London. He received the Norman Del Mar Conducting Fellowship from the Royal College of Music, London, to work with the Royal School's Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. Mr. Morlot maintains residences in Lyon and Boston.

"Simply Stunning!"

- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

Feb 11 & 13 *The Trout*

Mozart	Flute Quartet in A major, K. 298 *with BSO and BCMS flutist Fenwick Smith*
Respighi	*Il Tramonto* for Mezzo Soprano and Strings
Shostakovich	Seven Romances on Poems by A. Blok for Mezzo Soprano and Piano Trio, Op. 127 *featuring mezzo soprano Mary Nessinger*
Schubert	Piano Quintet in A major, D. 667 "The Trout" *with BSO Principal Bassist Edwin Barker*

Mar 18 & 20 *The Schumann Quintet*

Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat major, Op. 102
Schumann	Piano Quintet in E-flat major, Op. 44 *with pianist Randall Hodgkinson and violinist Arturo Delmoni*

INTIMACY. EXCITEMENT. SHEER BEAUTY

bostonchambermusic.org 617.349.0086

Don Quixote in Music

by Helen M. Greenwald

On Thursday, Friday, and Saturday, February 10, 11, and 12, the eminent Spanish conductor Rafael Frühbeck de Burgos leads the BSO in a program of two works inspired by Cervantes' "Don Quixote de la Mancha"—Richard Strauss's orchestral tone poem "Don Quixote" featuring cellist Steven Isserlis and BSO principal violist Steven Ansell, and the little-known "Master Peter's Puppet Show" of Manuel de Falla, to feature the Bob Brown Puppets, soprano Awet Andemicael as The Boy, tenor Peter Bronder as Master Peter, and baritone Jonathan Lemalu as Don Quixote. Tickets are available by phone, online, by mail, or in person at the Symphony Hall box office (see page 79 of this program book).

> "I have decided that Don Quixote shall stay buried in the archives of La Mancha till heaven provides someone to adorn him with all the jewels he lacks; for I find myself incapable of supplying them because of my inadequacy and scanty learning, and because I am too spiritless and lazy by nature to go about looking for authors to say for me what I can say myself without them."
>
> —Miguel de Cervantes Saavedra, Prologue to *The Adventures of Don Quixote*, Part I (1604)

Cervantes, of course, had plenty to say—about a thousand pages worth in two parts, the first published in 1604 and the second in 1614, the year before he died. Little could he have imagined that by the end of the seventeenth century, Don Quixote would escape "the archives of La Mancha" only to reappear in dozens of musical retellings in myriad guises and many languages. It may even be fair to say that the world has come to know Quixote's earnest foolishness, imperfect humanity, capacity for romantic love, and numerous comical (and often bizarre) adventures as much through music as through Cervantes' prose. In this way, Don Quixote joins other figures born in literature, like Don Juan (also a 17th-century Spanish nobleman) and Faust, who have surpassed mere celebrity to achieve iconic status through their ability to communicate shared beliefs and experience while making a universal statement about the human condition.

The theater has been the principal transmitter of the novel's most familiar episodes, beginning with Carlo Sajon's 1680 Venetian opera, *Il Don Chisciot della Mancia.* This was followed almost immediately by J.P. Förtsch's opera *Der irrende Ritter Don Quixotte* (Hamburg, 1690) and Thomas D'Urfey's play, *Comical History of Don Quixote* (London, 1694), with incidental music by Henry Purcell. The images that have found a stable place in contemporary popular culture—Don Quixote battling with sheep, jousting with windmills, and declaiming rhapsodically about Dulcinea—were already celebrated in the eighteenth century in works such as Giovanni Paisiello's 1769 *opera buffa*, *Don Chisciotte*. Many operas would follow, including those by Caldara (1727), by Salieri (1771), and even by Mozart's first Tamino, Benedict Schack (1785). 19th-century composers continued to write "Quixote" operas, although such efforts by Mendelssohn (1827) and Donizetti (1833) are not especially well-known. Composers would soon find other ways to stage Qui-



Miguel de Cervantes Saavedra (1547-1616)

xote. By the second half of the nineteenth century Offenbach would write a pantomime (1874) and de Koven an operetta (1889); and the century would close with a remarkable orchestral realization of the story in Richard Strauss's tone poem (1898). Diversity would become the rule: in the twentieth century, Korngold composed piano pieces (1908), Massenet an opera (1910), and Falla a musical puppet show (1923). A film was inevitable, and G.W. Pabst asked four composers—Ibert, Milhaud, Delannoy, and Ravel—to submit music for his *Adventures of Don Quixote,* released in 1933 and made famous by its star, the renowned Russian bass Fyodor Chaliapin. Ibert's music was eventually chosen for the film, while Ravel's *Don Quichotte à Dulcinée*, comprising the three songs written in response to Pabst's request, stands as his final work. Catalán composer Roberto Gerhard devoted years (1940-47) to Quixote through ballet, a chamber orchestra suite, a symphonic suite, and some incidental music for a radio play, reinterpreting Cervantes' doleful equestrian as the "Knight of the Hidden Images." And finally, not to be forgotten, there's the 1973 musical, *Man of La Mancha*, adapted from Cervantes by Dale Wasserman with lyrics by Joe Darion and music by Mitch Leigh.



Richard Strauss (1864-1949)

February 10-12, in a single program, the Boston Symphony Orchestra pairs two quite different musical portraits of the "Knight of the Doleful Countenance"—Richard Strauss's *Don Quixote* and the remarkable *El retablo de Maese Pedro* ("Master Peter's Puppet Show") of Manuel de Falla, the latter (in Falla's own words) an "Adaptación musical y escénica" (musical adaptation and staging) featuring singing and miming puppets and a lovely instrumental complement of winds, horns, strings, harpsichord, pedal-harp, and lots of percussion. Both works draw on different episodes from the novel, but their shared and more profound mission is to explore character, here one of exceptional emotional power.



Manuel de Falla (1876-1946)

Strauss called his orchestral tone poem "Fantastic variations on a theme of knightly character"; here the pairing of solo cello (representing the Don himself) and viola (the principal instrument representing Sancho Panza) suggests still further designations—perhaps of "*concertante*" in the Mozartian sense, or even "double concerto" in the Brahmsian sense. *Don Quixote* is not a humorous work in the antic way of Strauss's earlier *Till Eulenspiegel*. In fact, it originally took form as a "satyr play" to his semi-autobiographical tone poem *Ein Heldenleben* ("A Hero's Life"), which he was thinking about at the same time. Strauss felt rather strongly that *Don Quixote* could only be best understood "at the side of *Heldenleben*," and referred to it as a "battle of *one* theme against nullity." His virtuoso score is tremendously theatrical and filled with cacophonous moments that depict the "madness" of the protagonist and the futility of his ill-conceived adventures. Despite such good intentions, however, it premiered to angry critical reception, including that of Boston critic J.F. Runciman, who declared, "If ever this kind of music becomes acceptable to the people at large, then may I not be here to see and hear."

Strauss might have had a good chuckle over that one, since he so thoroughly enjoyed the oddities of his own composition, even writing to his mother after the Hamburg performance of April 5, 1900, about how the "brilliant" horn players used empty beer bottles as mutes! Of course, the work is highly regarded today, and especially among cellists, for whom it has become a badge of honor, a proof of technical virtue. More than that, however, it demonstrates the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet, demise.

Falla's *El retablo de Maese Pedro* is a unique contribution to what Falla scholar Carol Hess calls "Quijotismo." This extraordinary little gem is essentially a piece of chamber music in an exceptionally rich and theatrical musical cloak, a play within a play, where the spectators whom we observe viewing the puppet show are themselves puppets! Moreover, as Falla notes in his score, "the figure of Don Quixote should be at least twice as large [or much taller] than the others." And, delightfully, once the characters enter Master Peter's inn and are seated for the show, "the visible objects [should be] Don Quixote's legs. These, which are very long, and odd in appearance, can be seen throughout the play, either stretched out in front of him or lying one upon the other."

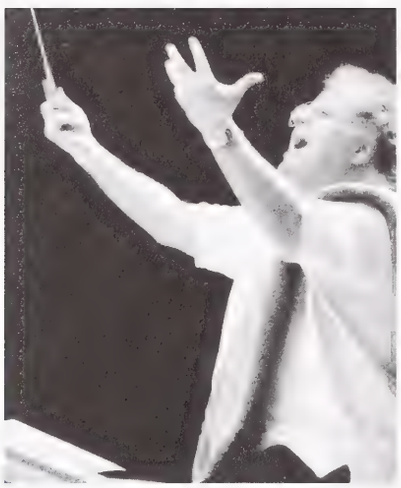


The Bob Brown Puppets

The show to be viewed by the puppets is "The Liberation of Melisendra," a tale from the time of Charlemagne that Cervantes absorbed into Chapter 26 of Part II of his novel. Falla's narrator is a young boy, who, as Falla describes in his performance notes, must have a voice "which is nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling." *El retablo de Maese Pedro* includes a Proclamation, a Sinfonia, numerous dance-like interludes, songs, and a number of comical interruptions by Don Quixote, whose legs play a notable role. The sonority of the work is both ancient and modern; the harpsichord dominates, but the harmonies speak for the twentieth century without veiling the aura of antiquity. In the end, overcome by his chivalric sensibility, Quixote destroys the puppet theater, and waxes eloquent in a vision of his beloved Dulcinea.

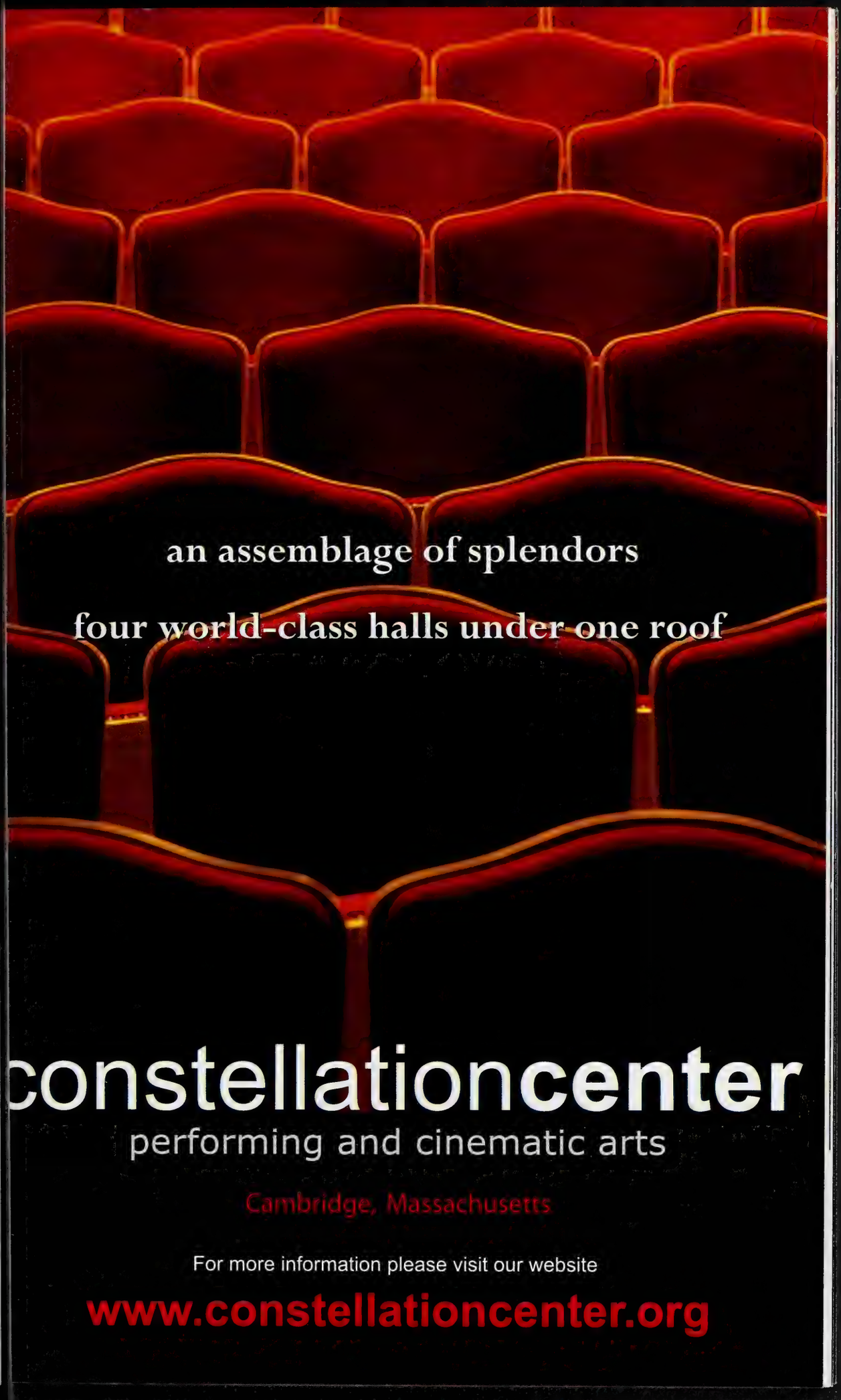
Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.


an assemblage of splendors
four world-class halls under one roof
constellationcenter
performing and cinematic arts
Cambridge, Massachusetts
For more information please visit our website
www.constellationcenter.org

Meticulously designed to hold art, culture, and your undivided attention.





P|E|M

Peabody
Essex
Museum

Discover the new Peabody Essex Museum of art and culture.

The Peabody Essex Museum in Salem, MA, has undergone an exciting transformation. In new and revitalized gallery spaces, all of our collections are on view for the first time, including many works that have been hidden away for over 200 years. You can journey from an 18th-century Chinese merchant's house to contemporary painting to New England art and culture, making surprising connections along the way.

Salem, MA | 866-745-1876 | pem.org | Open daily 10am to 5pm

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
° *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick



STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
Seiji Ozawa, *Music Director Laureate*
124th Season, 2004-2005

Thursday, January 20, at 8
Friday, January 21, at 1:30
Saturday, January 22, at 8
THE GREGORY E. BULGER FOUNDATION CONCERT
Tuesday, January 25, at 8
THE NATHAN R. MILLER FAMILY CONCERT

JAMES CONLON conducting

ULLMANN — Piano Concerto, Opus 25

Allegro con fuoco
Andante tranquillo
Allegro
Allegro molto

GARRICK OHLSSON

INTERMISSION

SHOSTAKOVICH — Symphony No. 7, Opus 60, *Leningrad*

Allegretto – Poco più mosso
Moderato (poco allegretto)
Adagio
Allegro ma non troppo

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 10:15 and the afternoon concert about 3:45.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Bank of America

Celebrity Series

Engaging ▪ Entertaining ▪ Enriching



2004-2005 season

More than 48 of the world's finest artists in classical music, dance, jazz, cabaret, and family entertainment.

Symphony Orchestras

Orchestre National de France
Kurt Masur conductor
Jean-Yves Thibaudet piano
Dresden Staatskapelle
Myung Whun Chung conductor
Emanuel Ax piano

Chamber Orchestras

Orpheus Chamber Orchestra
Jonathan Biss piano
****Akademie für Alte Musik Berlin**
**Co-presented with the Boston Early Music Festival

Instrumentalists

Hilary Hahn violin
Paquito D'Rivera clarinet and the **Assads** guitar duo
Los Angeles Guitar Quartet with **Colin Currie** percussion
Yo-Yo Ma cello and the **Silk Road Ensemble**
Itzhak Perlman violin

Pianists

Dubravka Tomsic
Maurizio Pollini
Krystian Zimerman
Lang Lang

Dance Series*

Bolshoi Ballet and Orchestra *Raymonda* and *Don Quixote*
Bill T. Jones/Arnie Zane Dance Company "The Phantom Project"
Seán Curran Company
Mark Morris Dance Group
Alvin Ailey American Dance Theater
Paul Taylor Dance Company
*co-presented with The Wang Center for the Performing Arts

Cabaret and Jazz

Lincoln Center Jazz Orchestra with **Wynton Marsalis** and special guest **Dianne Reeves**
Preservation Hall Jazz Band "Creole Christmas"
Peter Cincotti
Bernadette Peters in Concert

Entertainment

David Sedaris
Vienna Choir Boys
Soweto Gospel Choir
The Chieftains
National Acrobats of Taiwan, R.O.C.

Chamber Music

The Kalichstein-Laredo-Robinson Trio
Tokyo String Quartet
Emerson String Quartet (Special two-part, complete Mendelssohn cycle!)
Beaux Arts Trio

Vocalists

Ben Heppner tenor
David Daniels countertenor
Renée Fleming soprano
Barbara Quintiliani soprano
Chanticleer

What Makes It Great?

Robert Kapilow with the **Handel and Haydn Society**
Robert Kapilow with the **Shanghai Quartet**

Boston Marquee

The Boston Camerata Kurt Weill and Paul Green's *Johnny Johnson*
Joel Cohen music director
New England String Ensemble
Susan Davenny Wyner conductor
Max Levinson piano
Wendy Bryn Harmer soprano
The Boston Conservatory Dance Theater
Sergey Schepkin piano

Family Musik

Saint-Saëns' *Carnival of the Animals*
and **Robert Kapilow's *And Furthermore, They Bite!***
Fairy Tales Inside/Out
The Four Seasons

To purchase individual tickets to any Dance Series events, please contact **Telecharge.com 800-447-7400**.

Call CelebrityCharge **617-482-6661 Mon - Fri, 10am - 4pm**
Buy online anytime **www.celebrityseries.org**

Major support for the 2004-2005 Celebrity Series season is provided by Bank of America. **Bank of America**

Viktor Ullmann
Piano Concerto, Opus 25



Viktor Ullmann was born in what is now Těšín in the Czech Republic on January 1, 1898, and died at Auschwitz on October 18, 1944. He composed his Piano Concerto in 1939 and had it published privately in 1940. The first performance took place only on April 28, 1992, in Stuttgart, nearly a half-century after the composer's death, with Konrad Richter as piano soloist and Israel Yinon conducting the Brno State Philharmonic Orchestra. James Conlon led the American premiere of the concerto on August 20, 2004, at the Aspen Music Festival in Colorado, with pianist Christopher Taylor and the Aspen Chamber Symphony. The present performances of the Piano Concerto are the first by the Boston Symphony Orchestra of any of Ullmann's music. In addition to the solo piano, the score calls for an orchestra of three flutes (third doubling piccolo), two oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion battery (three players: triangle, suspended cymbals, clash cymbals, low tam-tam, tambourine, snare drum, bass drum with cymbals, castanets, glockenspiel), harp, tenor banjo, and strings. The duration of the piece is about nineteen minutes.

"The main point of artistic creation is to communicate."

—Viktor Ullmann (1921)

A restless spirit and lifelong seeker of truth, both in his life and in his art, Ullmann wrote these words at the very beginning of a career that was to encompass more radical changes of direction than most musicians ever experience. Perhaps the only constants in his life were his desire to communicate and his belief in the civilizing power of art—though like many composers who reached artistic maturity in the years immediately following the First World War, he also fervently believed that music could not stand still, and that composers had to find a new language to enable them to speak directly to their contemporaries.

Ullmann was a true child of the Austro-Hungarian monarchy in that he was born into a military family in the Austrian-Silesian border town of Teschen (later to become the Czech-Polish border town of Těšín) and received most of his education in Vienna. In 1918 he joined Arnold Schoenberg's composition class and, as a forward-looking young man, became an enthusiastic supporter of Schoenberg's radical renewal of the language of music.

In 1919 he married a fellow Schoenberg pupil and moved to Prague, where he became a repetiteur at the German Theatre, whose head of music was then Alexander Zemlinsky (Schoenberg's brother-in-law). He was soon also taking on conducting engagements, writing occasional articles on music for Prague's German press, and trying to establish himself as a composer. But music was not the only thing that absorbed his energies: he became increasingly drawn to the anti-materialist philosophy of Rudolf Steiner and in 1931 decided to give up music altogether in order to devote himself entirely to the service of Steiner's Anthroposophical Society. Together with his second wife, Ullmann moved to Stuttgart, where for the next two years he ran an anthroposophical bookshop. Hitler's coming to power in 1933 brought this interlude to an abrupt end: prohibited from working in Germany, the half-Jewish Ullmann returned to Prague and attempted to pick up the threads of his musical career.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Sponsored by:

LEXUS

Eaton Apothecary



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

CLASSICAL 102.5 WCRB BOSTON

New England's Choice for Classical Music
www.wcrb.com

For the next few years he led a precarious existence as a freelance composer, writer, and broadcaster, supplementing his income with some private teaching. After the Munich Agreement of 1938, the relatively safe haven of Prague began to seem much less safe. With the German occupation of Prague in March 1939 and the setting up of the Reichsprotectorat of Bohemia and Moravia, all escape routes were finally closed. The imposition of the Nuremberg Laws throughout the territories conquered by Hitler meant there was no longer any possibility of Ullmann's works being published or performed openly, but this did not deter him from composing.

He had spent much of the previous two decades pondering the question of how to reconcile the radicalism of Schoenberg and his followers with the need to be understood, and had come to the conclusion that what made most sense for him was to try "to bridge the gap between romantic and 'atonal' harmony." The fruits of this approach can be heard clearly in the Piano Concerto (1939), which contains both astringent "modern" harmonies and "big" romantic tunes, lushly scored.

The driven opening of the Piano Concerto unexpectedly recalls the opening of Bartók's ballet *The Miraculous Mandarin*, but does not have quite the same savage bite as the earlier work; the piano part alternates between the hammered triplets of the opening bars and a much more capricious style of writing. The slow movement is unashamedly

GOLDEN CARE



Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com





It will be incredible. Just 104 condominiums with exceptional services from the new Regent Boston Hotel. Spa by L'Institut de Guerlain. 24-hour security. Valet parking. Simply put, everything you could need or want, anytime. Prices start at $1,000,000. Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston seven days a week.

BATTERY WHARF

utopia engineered

romantic, with wide-arching Mahlerian melodies and a rich orchestration that is given a particularly distinctive sound by the emphasis on solo viola and cello. The third movement takes us into a very different sound-world: this is a scherzo that combines elements of ragtime and waltz. Ullmann had long believed that "serious" music could only benefit from an infusion of jazz: in the 1920s he had conducted performances of Křenek's jazz-opera *Jonny spielt auf* (in which the main character is a saxophonist) and had also written an article urging other composers to take the saxophone more seriously. In the concerto he uses a tenor banjo in the ragtime passages of the scherzo for an especially authentic touch. Both the saxophone and the banjo were of course condemned by the Nazis as "*entartete*" or "degenerate" instruments, and the presence of such instruments in the music of a composer deemed to belong to an inferior race would no doubt have confirmed the Nazis in their views. Yet another influence emerges in the last movement —here, the incessant repetition of a tiny melodic cell and the abrupt dynamic contrasts recall Janáček, especially the Janáček of the *Sinfonietta*. Though Ullmann was thoroughly steeped in German culture, at about this time he began to take a much greater interest in Slavonic music, and the second movement of his Piano Sonata No. 2 (which also dates from 1939) is based on a Moravian folk song collected by Janáček.

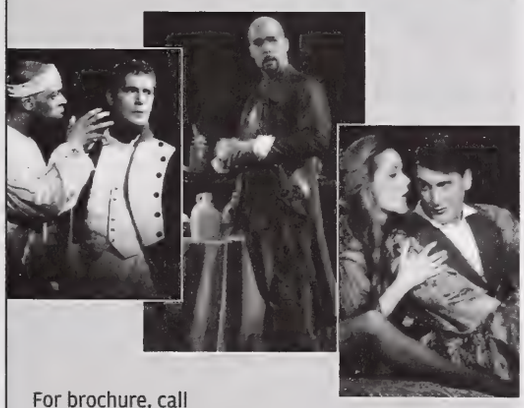
The Piano Concerto was written for the young Slovak Jewish pianist Juliette Arányi and inscribed "A Dionysiac work for the admirable mistress of Apollonian piano-playing." Arányi never had an opportunity to perform the work—over the next couple of years, the humiliating restrictions on Czechoslovakia's Jewish community were gradually intensified, and in 1941 the transports to Terezín (known to the Germans as Theresienstadt) began. Terezín was a small garrison town in northern Bohemia chosen by the Nazis to function both as a transit camp for Central European Jews whose ultimate destination was Auschwitz and as a "model ghetto" designed to fool the rest of the world into believing that the Jews had been allotted their own self-governing township. In the interests of maintaining this charade, the inmates were actively encouraged to pursue

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2004-2005 season

at the Cutler Majestic Theatre, Boston



Offenbach
LA VIE PARISIENNE
October 15, 17, 2004

Gluck
ALCESTE
Collaboration with Boston Baroque
Martin Pearlman, Music Director
January 28, 30, 2005

Ward
THE CRUCIBLE
April 8, 10, 2005

For brochure, call
617 451-3388
or email info@operaboston.org

Single tickets available at Majestic box office or through www.telecharge.com
1 800 233-3123

www.operaboston.org

SUBSCRIBE NOW TO BOSTON'S MOST ADVENTUROUS OPERA COMPANY!

BOSTONMODERNORCHESTRAPROJECT

WWW.BMOP.ORG | BMOP@BMOP.ORG | 617-363-0396

THE BOSTON MODERN ORCHESTRA PROJECT is quickly becoming known as one of the top orchestras in the country for its award-winning concerts. BMOP presents today's most provocative classical music performed by the best of Boston's superb musicians.

THIS MONTH

As New England Conservatory's Affiliate Orchestra for New Music, BMOP presents

Boston ConNECtion

SATURDAY **JANUARY 22, 2005** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY

PROGRAM NOTES—7:00
with the evening's composers

PRESENTING SOLOISTS AND COMPOSERS WHO MAKE BOSTON THEIR HOME, INCLUDING


ZELTSMAN

Eric Chasalow
Donald Martino
William Thomas McKinley
Michael McLaughlin
Eliot Gattegno, SAXOPHONE
Ian Greitzer, CLARINET
Nancy Zeltsman, MARIMBA

GIL ROSE, CONDUCTOR

BUY ONE TICKET AND RECEIVE A SECOND TICKET FREE.
[Call and mention promotion code "bso free" by 5:00 pm, January 19.]

For complete concert programs or to learn more about soloists and composers presented by BMOP, visit or call: **WWW.BMOP.ORG | 617-363-0396**

cultural activities, and when Ullmann arrived in Terezín in September 1942 he was assigned the role of music critic of the *Freizeitgestaltung* or "leisure administration." This meant that he was exempt from hard physical labor and was able to devote himself almost entirely to music.

Several other distinguished Czech composers—among them Pavel Haas, Hans Krása, and Gideon Klein—were also interned in Terezín (all were dispatched to Auschwitz on the same death-transport in October 1944), and Ullmann characteristically saw it as his mission to raise the profile of contemporary music within the camp. He founded a "Studio für neue Musikleitung," but his efforts in this area did not always meet with the approval of the camp elders, who were evidently not especially adventurous in their musical tastes and were inclined to favour the more easily accessible staples of the classic and romantic repertoire. When Arányi too arrived in Terezín, bringing with her a copy of the score of the Piano Concerto, Ullmann saw this as an opportunity to secure a premiere for his work, with himself playing the orchestral part on a second piano. However, his hopes were to be dashed, as can be seen from the following quotation from a letter he wrote in June 1943 to the deputy head of the Terezín Council of Elders:

> I have just heard that the artist [Arányi] is being compelled to play Mozart instead of the first performance of my Piano Concerto. This seems to substantiate the ironic accusation made by an Aryan paper—that there is no such thing as music by Jewish composers, or at least that we do not perform it.

As far as we know, Ullmann's plea fell on deaf ears, and the work remained unperformed during his lifetime—and indeed for almost another fifty years. (It finally received its premiere in Stuttgart in 1992, when it was played by Konrad Richter and the Brno State Philharmonic Orchestra conducted by Israel Yinon.)

But despite such frustrations, the Terezín experience seems to have been a creatively liberating one for Ullmann. During his time in the camp, he composed three piano sonatas, a string quartet, an opera, several orchestral works, and numerous songs and choruses—an astonishing achievement, considering the conditions of extreme deprivation in which all the inmates lived. As Ullmann himself acknowledged, the act of composition was one of the few ways in which he and his fellow artists could assert the tenacity of the human spirit:

> It must be stressed that Theresienstadt has served to intensify, not to curb, my musical activities, that by no means did we sit weeping on the banks of the waters of Babylon, and that our spirit of artistic enterprise was commensurate with our desire to live.

—Paula Kennedy

Paula Kennedy has written extensively on Czech and Hungarian music for concert organizations and the musical press in the United Kingdom and elsewhere. She is a contributor to the forthcoming *Cambridge Companion to Dvořák*, has provided annotations for London/Decca's "Entartete Musik" series, and is also a translator and surtitler, working regularly with the Royal Opera House, Covent Garden and Garsington Opera.



There's an art to a successful ride.

At Commonwealth Worldwide we work as a team to ensure that each trip you take with us is a masterpiece. Call today to experience Boston's "Best Car Service" as awarded by *Boston* magazine.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION
Premier Corporate and Event Travel

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra."

Meetings and events, Career Chauffeurs, 7 days a week/ 24-hour phone reservations, Online reservations, FAA flight tracking system

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Dmitri Shostakovich
Symphony No. 7, Opus 60, *Leningrad*



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He composed his Seventh Symphony in the last half of 1941, writing the first two movements in Leningrad (as St. Petersburg was then called) just before and just after the beginning of the siege of that city by the German army. The last two movements were composed in Kuibyshev, in central Russia just east of the Volga River, after Shostakovich and his family had been evacuated from Leningrad. The last page of the score is dated December 27, 1941. The first performance was given by the orchestra of the Bolshoi Theater under the direction of Samuel Samosud on March 5, 1942. Arturo Toscanini conducted the American premiere with the NBC Symphony Orchestra in a radio broadcast from Radio City in New York on July 19 that same year. Serge Koussevitzky gave the American concert premiere less than a month later, on August 14, 1942, at Tanglewood, with the Berkshire Music Center (now Tanglewood Music Center) Orchestra, as part of a "Gala Benefit for Russian War Relief." Koussevitzky then gave the first Boston Symphony performances in October 1942 in Boston and Cambridge, also leading the work out of town in Providence, Hartford, New York, Brooklyn, Buffalo, Ann Arbor, Pittsburgh, and Rochester in the following months (through mid-December), the only subsequent BSO performances being led by Leonard Bernstein (December 1948 and March 1949 in Boston; August 1949 at Tanglewood), Leonard Slatkin (the most recent Tanglewood performance, on July 8, 1984), and Valery Gergiev (the most recent subscription performances, in March 1995). The score calls for a large orchestra consisting of two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets, piccolo clarinet in E-flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, five timpani, triangle, tambourine, snare drum, cymbals, bass drum, tam-tam, xylophone, two harps, piano, and strings, plus an additional brass group consisting of three trumpets, four horns, and three trombones.

Relations between Hitler's Germany and Stalin's Russia were complex and subject to sudden change at any time. At first it was quite evident to Stalin that Fascist Germany could be none other than a foe to Communism and Russia, since Hitler had an almost pathological fear of Bolsheviks. In 1936, determined to build morale at home against the potential German enemy, Stalin promoted the creation of an historical film depicting a thirteenth-century battle in which a Russian peasant army defeated a better-armed German force. The result just happened to be a cinema classic, Sergei Eisenstein's *Alexander Nevsky*—which happened to boast one of the great motion picture scores, by Prokofiev. But in 1939, not long after the film was released, Hitler and Stalin signed a non-aggression pact, vowing that the forces of fascism and communism would never fight one another. The pact held for three years, when Hitler, having completed his *Blitzkrieg* in western Europe, finally decided to move east against Russia.

Shostakovich was then a teacher at the Leningrad Conservatory. In May he had sent his wife and their two children to their dacha outside the city, near the Gulf of Finland, where they normally spent the summer, while he finished up his academic duties at the conservatory. On a fateful June 22 he had remained in the city to give an examination and then attend a soccer match, one of his favorite non-musical pastimes. There was no game. On that day, Germany invaded Russia, and all such activities were cancelled. Like many other inhabitants of Leningrad, Shostakovich joined in digging trenches at the

THE WALTER PISTON SOCIETY

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

To learn more about giving opportunities that pay YOU to give, please contact Robert Meya at (617) 638-9252 or rkmeya@bso.org. You may be assured of complete confidentiality.

entrances to the city. Later he joined the civilian defense force, working as a fireman.

At the same time he continued composing. In addition to some small pieces—songs and the like—for immediate practical use, he began work in August on a large symphony. He played over portions of the first movement for his friend Ivan Sollertinsky, who was then conducting the Leningrad Philharmonic. On August 22 the orchestra and Sollertinsky were evacuated to Novosibirsk. A week later Shostakovich wrote to tell him he had finished the first movement of the symphony and that he and his family expected to leave Leningrad shortly. Just two days later the German army cut off the last rail link between Leningrad and the rest of the country; this event marked the beginning of the 900-day blockade.



A July 1941 photo of Shostakovich in a firefighter's uniform, an image used for propaganda purposes

From September 1941 to February 1943, Leningrad, a city of three million people, was surrounded by an enemy army and condemned to death by starvation. Somewhere between 600,000 and a million people died, mostly from cold and hunger, during that terrible period, described by Harrison Salisbury as "the greatest and longest siege ever endured by a modern city, a time of trial, suffering and heroism that reached peaks of tragedy and bravery almost beyond our power to comprehend." Yet during this time, theaters and orchestras, decimated in ranks though they were, continued to mount performances to sustain the spirit of the city. They must have been ragged, and they were certainly anything but lavish. Still, they testify magnificently to the power of human spirit.

In the first months of the siege, Shostakovich and his family were still inside the city. He continued his work with the fire brigade and spent his spare time composing the massive score for his new symphony. On September 17 he was asked to speak on the Leningrad radio:

> An hour ago I finished scoring the second movement of my latest large orchestral composition. If I manage to write well, if I manage to finish the third and fourth movements, the work may be called my Seventh Symphony....
>
> Why am I telling you all this? I'm telling you this so that the people of Leningrad listening to me will know that life goes on in our city.... As a native of Leningrad who has never abandoned the city of my birth, I feel all the tension of this situation most keenly. My life and work are completely bound up with Leningrad.

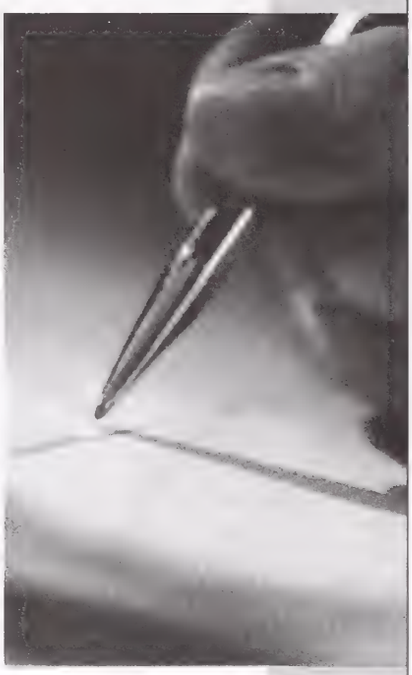
That night a group of musicians went to hear Shostakovich play over the two completed movements. The composer Valerian Bogdanov-Berezowsky noted in his diary:

> Tonight we went to Shostakovich. Twice he played for us two movements of his new symphony (the Seventh). He told us of the over-all plan. The impression we all had was tremendous. Miraculous is the process of synchronization, of instantaneous creative reaction to the surrounding experiences, clad in a complex and large form

"The finest service I have encountered!"

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.



Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com

BOSTON PRIVATE BANK
& TRUST COMPANY
A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com

with no hint of "belittling of the genre".... While he played there was an air raid. The composer suggested that we continue the music; only his family went to the shelter.

That was one week before his thirty-fifth birthday. By the beginning of October, Shostakovich received orders to fly to Moscow with his family. Evidently his value as a composer was regarded as far greater than his value as a fire-fighter. Two weeks later the family boarded a train and headed still farther east and south. After a slow journey they arrived in Kuibyshev on October 22, and there he remained until after the completion of the Seventh Symphony in the last days of 1941.



A 1941 propaganda poster depicting the city of Leningrad under German siege

Shostakovich had hoped that the symphony could receive its first performance from the Leningrad Philharmonic and that the conductor would be Yevgeny Mravinsky, who had led the premieres of the Fifth and Sixth symphonies, but the orchestra was far away in Novosibirsk. On the other hand, the orchestra of the Bolshoi Theater had been evacuated, like Shostakovich, to Kuibyshev. So it was that ensemble that played the first performance of the symphony, first in the city of their evacuation on March 5, 1942, and soon afterward in Moscow.

The dramatic circumstances of the symphony's composition—more than half of it in a besieged city in wartime—and its obvious power as a symbol of sturdy resistance to Nazi aggression made it eagerly sought for by performers in all Allied countries. England heard it first under the direction of Henry Wood. For the first American performance, the score and orchestral parts were microfilmed and flown to New York, where they were prepared for the use of Toscanini's NBC Symphony Orchestra broadcast. When the entire country heard the work on July 19, 1942, it had an electrifying effect. Carl Sandburg wrote an open letter to the composer for the Washington *Post*:

> All over America last Sunday afternoon goes your Symphony No. 7, millions listening to your music portrait of Russia in blood and shadows.
>
> The world outside looks on and holds its breath.
>
> And we hear about you Dmitri Shostakovich—we hear you sit there day after day doing a music that will tell the story.... Your song tells us of a great singing people beyond defeat or conquest who across years to come shall pay their share and contribution to the meanings of human freedom and discipline.

So intense was the interest in this symphony composed under such dramatic circumstances that Shostakovich's portrait even appeared on the cover of *Time*, in a pose that showed the composer wearing his fireman's hat from the Leningrad civilian defense force! The symphony was performed at Tanglewood that summer, too—though not by the Boston Symphony Orchestra, which, owing to the war, was not in residence. But Serge Koussevitzky had insisted that the Berkshire Music Center—the educational arm of Tanglewood—should go on as planned, and it was with the BMC Orchestra that Koussevitzky conducted his first performance of the Shostakovich Seventh. This took

TANGLEWOOD--AUGUST 14, 1942— AT THE UNUSUAL HOUR OF 5:00 O'CLOCK

(Between Stockbridge and Lenox, Massachusetts)

Gala Benefit

for

RUSSIAN WAR RELIEF

Auspices: RUSSIAN WAR RELIEF, INC. and
KOUSSEVITZKY MUSIC FOUNDATION

★ ★ ★

PROGRAM

BERKSHIRE MUSIC CENTER ON PARADE 5:00—5:45

In the Shed
Orchestra

In the Theatre
Opera

In the Barn
Chorus

In the Chamber Music Hall
Instrumental Ensembles

FANFARE

THE MANIFESTATION 6:00—7:00

Distinguished guests will give expression to the thoughts and feelings associated with this great occasion. The program constitutes a Manifestation of our unity in diversity, under freedom—the American way of life.

LAWN PARTY—Picnic Supper 7:00—8:00

FANFARE

GALA CONCERT—Shostakovitch Symphony No. 7 8:00—9:10

(First Concert Performance in the Western Hemisphere)

MUSIC CENTER ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

INTERMISSION

RECITAL OF WORLD FAMOUS SOLOISTS 9:25—10:00

DOROTHY MAYNOR
GREGOR PIATIGORSKY
ALBERT SPALDING

DRAW FOR PRIZES 10:15

★ ★ ★

From the August 1942 American concert premiere under Koussevitzky of the "Leningrad" Symphony at Tanglewood

place on August 14 in a gala concert dedicated to Russian war relief (see opposite page); it was the first concert performance of the symphony—as opposed to a radio broadcast—in the western hemisphere. Every major orchestra in the country programmed the symphony that season; there were sixty-two performances throughout the United States. Koussevitzky scheduled it repeatedly in Boston and on tour.

But no performance anywhere can have been as moving as the first hearing of the symphony in Leningrad, the city to which Shostakovich dedicated the score. It took place on August 9, 1942, while the siege was still going on. The orchestra had to be assembled from wherever players could be found. The only orchestra remaining in Leningrad was the one connected with the radio station, and it had dwindled to fifteen players. Conductor Karl Eliasberg had posters put up, asking for other musicians within the city to report to the Radio Committee. When the score arrived—flown in on one of the transport planes carrying medical supplies—Eliasberg discovered that he was still short of the required number of players. To fill out the orchestra, the military command released musicians from the units actively fighting in the front lines. The performance was broadcast by radio to the entire city, with loudspeakers set up in public areas so that all could hear.

After its first season, at least in the west, the Shostakovich Seventh had few performances indeed. In general, the symphony dropped out of the repertory almost as fast as it had entered. There were reasons for that, of course. The symphony is very long and was directly tied to an historical event that was rapidly receding into the past. And despite its evident passion, it was not favorably received by all critics even at the very beginning. Westerners in particular, contrary to their Russian counterparts, tended to regard the work as second-rate. Ernest Newman created the *bon mot* at the time that Shostakovich's symphony could be located on the musical map "between so many degrees of longitude and so many degrees of platitude." The work has generally been regarded as too long to sustain its musical ideas—particularly the notorious "war" passage in the first movement, in which a simple tune is reiterated over and over again (like Ravel's *Boléro*) with an ever-larger orchestral coloring. Shostakovich, it is true, wrote the symphony at great speed, but he was not slipshod in his work. It is important to remember that he was writing for a group of people who were caught up in the immediacy of war—just as he was during the first stages of the composition. And for these people, the symphony worked.

A somewhat different view of the symphony was proffered in the book *Testimony*, which claimed to be the memoirs of Shostakovich "as related to and edited by Solomon



Life only gets better.

Mr. & Mrs. Richard Hill, Fox Hill Village residents



Music, traveling, sailing, and entertaining enriched the lives of Dick Hill, former CEO of Bank of Boston, and his wife, Polly, a past member of the Boston Symphony Board of Overseers. Now the welcoming sociability of Fox Hill Village and the many onsite cultural activities offered there (college courses, movies, lectures, and concerts) fit the Hills' active lifestyle.

Distinguished floor plans, convenient fitness center, dependable security, and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Volkov"; they were smuggled out of the Soviet Union and published first in English in 1979. There continues to be much debate about the authenticity of the memoirs, the Soviet government in particular claiming that they are a forgery. But many details and viewpoints attributed to the composer in the book have been confirmed by long-time friends such as the late conductor Kiril Kondrashin, who emigrated to the West.

According to Volkov's book, Shostakovich recalled that the inspiration for the Seventh Symphony had come well before the German attack on Russia, though that event certainly played a part in its final form.

> I've heard so much nonsense about the Seventh and Eighth Symphonies.... Everything that was written about these symphonies in the first few days is repeated without any changes today, even though there has been time to do some thinking.... Thirty years ago you could say that they were military symphonies, but symphonies are rarely written to order, that is, if they are worthy to be called symphonies....
>
> I do write quickly, it's true, but I think about my music for a comparatively long time, and until it's complete in my head I don't begin setting it down.... The Seventh Symphony had been planned before the war and consequently it simply cannot be seen as a reaction to Hitler's attack. The "invasion theme" has nothing to do with the attack. I was thinking of other enemies of humanity when I composed the theme.
>
> Naturally, fascism is repugnant to me, but not only German fascism, any form of it is repugnant. Nowadays people like to recall the prewar period as an idyllic time, saying that everything was fine until Hitler bothered us. Hitler is a criminal, that's clear, but so is Stalin.
>
> I feel eternal pain for those who were killed by Hitler, but I feel no less pain for those killed on Stalin's orders. I suffered for everyone who was tortured, shot, or starved to death. There were millions of them in our country before the war with Hitler began.
>
> The war brought much new sorrow and much new destruction, but I haven't forgotten the terrible prewar years. That is what all my symphonies, beginning with the Fourth, are about, including the Seventh and Eighth.
>
> Actually, I have nothing against calling the Seventh the Leningrad Symphony, but it's not about Leningrad under siege, it's about the Leningrad that Stalin destroyed and that Hitler merely finished off.
>
> The majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown to anyone, not even their relatives. It happened to many of my friends.... I think constantly of those people, and in almost every major work I try to remind others of them.

In the composer's view, then, the *Leningrad* Symphony is to be considered more a requiem than a piece of rabble-rousing jingoism. The "war" section of the first movement is atypical of the work as a whole, though it has drawn most of the critical opprobrium and has diverted attention from the rest of the work. Shostakovich evidently planned to give the four movements titles at first, but later thought better of the idea. The planned titles were supposed to have been "War," "Reminiscence" (of pleasant happenings), "Native Expanse," and "Victory." It is clear at once that the middle two movements have little direct connection with the war, and even in this early version of the program Shostakovich noted that the first-movement recapitulation was "a funeral march, a deeply tragic episode, a mass requiem," which would accord well enough with his ideas as quoted by Volkov. Corresponding accounts of the work's genesis have been set out more recently in Laurel E. Fay's *Shostakovich: A Life* (Oxford University Press, 2000) and in Volkov's very recent *Shostakovich and Stalin: The Extraordinary Relationship Between the Great Composer and the Brutal Dictator* (Knopf, 2004).

The first movement is evidently the most programmatic of the entire symphony—at any rate, its musical shape is distorted by ideas that seem not to be directly connected

BOSTON BALLET

MIKKO NISSINEN *Artistic Director*



LA SYLPHIDE

March 3-6 / March 10-13, 2005

NEW PRODUCTION

Music: *Herman Løvenskjold*

Choreography: *Sorella Englund after August Bournonville*

Scenic Design and Costumes: *Peter Cazalet*



FALLING ANGELS

March 17-20, 2005

FALLING ANGELS
Music: *Steve Reich*
Choreography: *Jiří Kylián*

IN THE MIDDLE, SOMEWHAT ELEVATED
Music: *Thom Willems*
Choreography: *William Forsythe*

SARABANDE
Music: *Johann Sebastian Bach*
Choreography: *Jiří Kylián*

WORLD PREMIERE
Music: *Arcangelo Corelli*
Choreography: *Lucinda Childs*

THE SLEEPING BEAUTY

May 5-15, 2005

Music: *Peter Ilyich Tchaikovsky*
Choreography: *Sergeyev / de Valois*



SUBSCRIBE FOR SPRING!

3-Ballet Flex Pass available NOW! Call BOSTON BALLET at 617.695.6955

TICKETS $18-98 • CALL TELECHARGE AT 1.800.447.7400

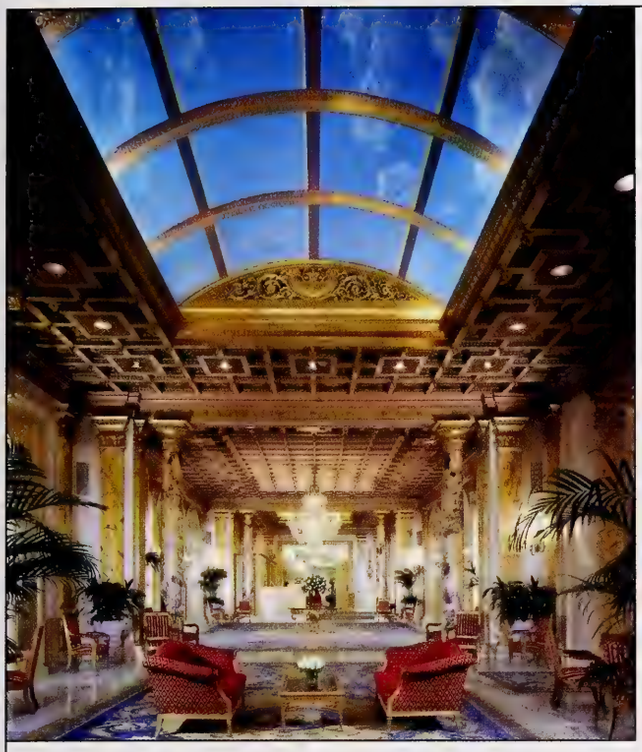
Tickets also available at The Wang Theatre Box Office, open Mon-Sat, 10 am-6 pm.
Groups of at least 15 call 617.456.6343. TTY 1.888.889.8587

www.bostonballet.org

Season Lead Sponsor

Fidelity INVESTMENTS

Photos of Larissa Ponomarenko, Yury Yanowsky and Romi Beppu; Larissa Ponomarenko and Nelson Madrigal by John Deane;
Concept and design: Sametz Blackstone Associates, Boston



OUR GUESTS CAN ALWAYS DEPEND ON US TO PROVIDE THE NECESSITIES OF LIFE. LIKE BEETHOVEN'S NINTH.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Places in the heart.

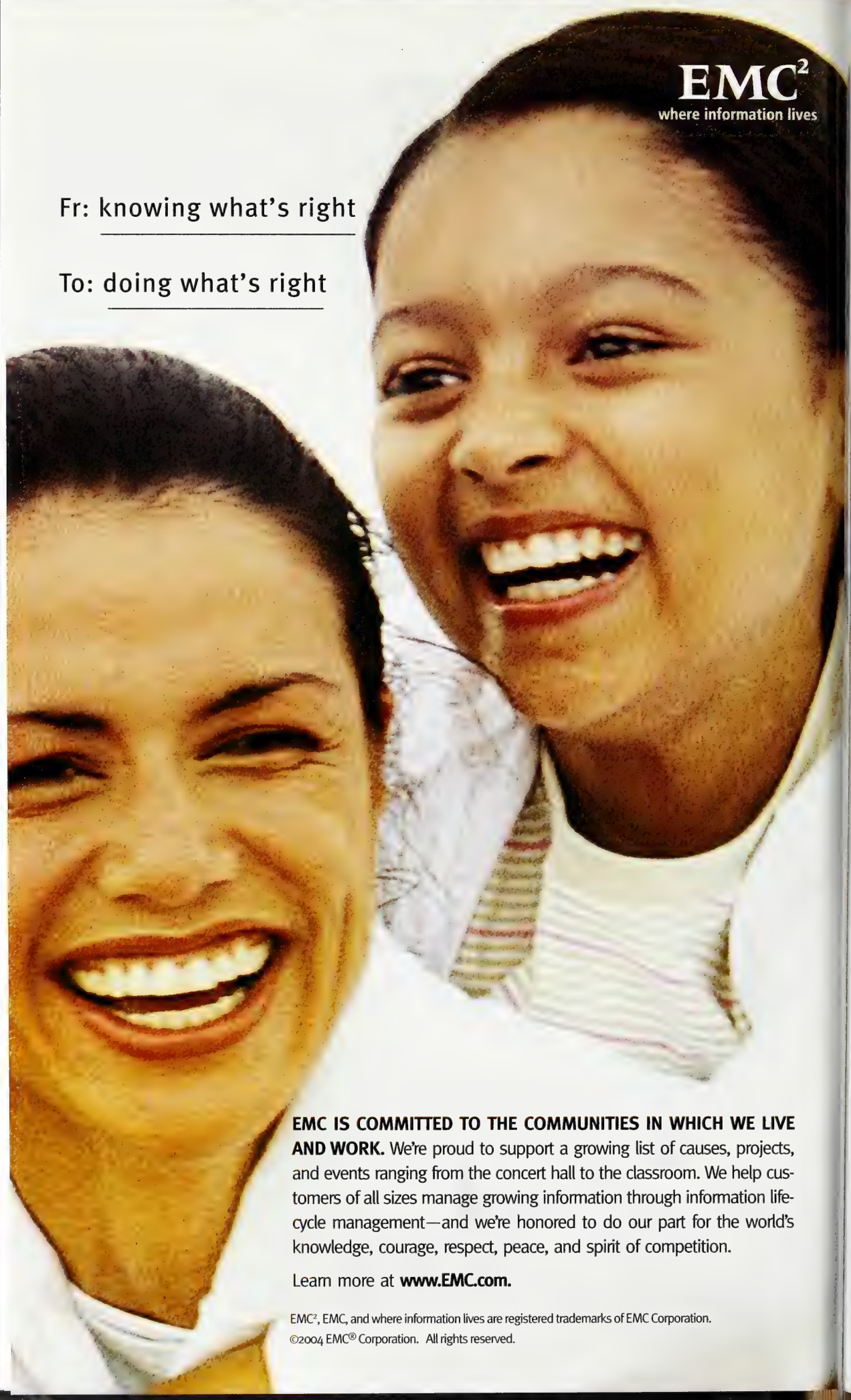
Call your travel agent or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Plaza, New York City
Plus 39 other destinations in Canada, U.S., Mexico, Barbados, Bermuda and United Arab Emirates.

EMC²
where information lives

Fr: knowing what's right

To: doing what's right



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.

Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.



You and us and the BSO.
Hitting every note.

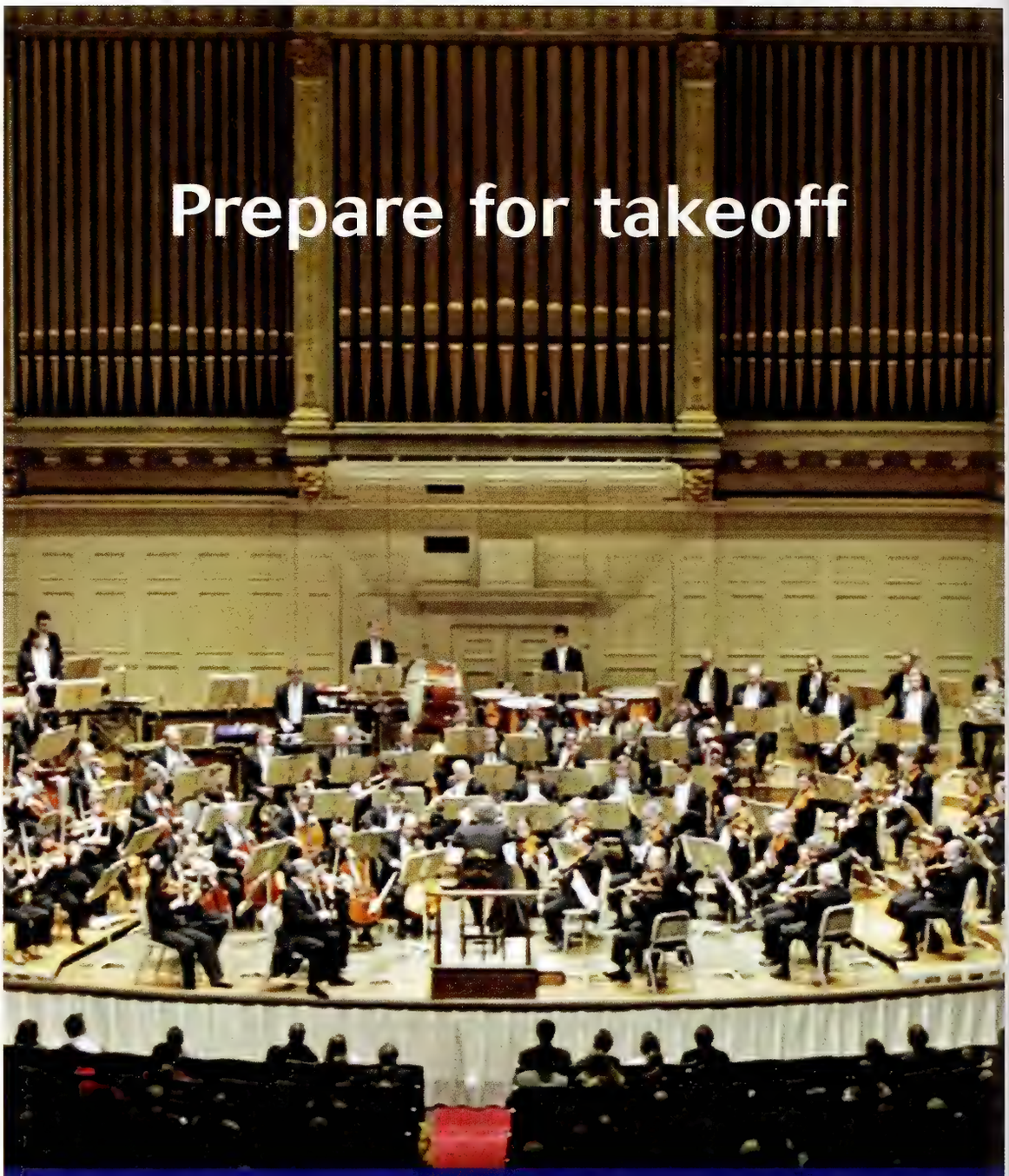
The Boston Symphony Orchestra is a brilliant example of how UBS builds relationships with our clients. With expertise, understanding and a commitment to success. In music, in investments, in life. You and us. www.ubs.com

UBS is a proud season sponsor of the BSO.

Wealth Management | Global Asset Management | Investment Bank

UBS

©UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

to the discourse of its exposition. The opening theme is warm and vigorous, the musical ideas undergoing a confident expansion in striking contrast to the second theme, which is both simple and direct. At the point where a development would be expected we have an interruption: over a barely perceptible snare drum rhythm, the strings, half plucked and half played with the wood of the bow, snap out a crisp marchlike theme that will dominate the entire central passage of the movement. It assimilates two phrases built of descending scales that sound for all the world like a quotation from Lehár's popular operetta *The Merry Widow*.* This could be interpreted as a specific though ironic reference to the German armies marching on Leningrad—and, indeed, it has generally been so interpreted. The drum rhythm is repeated over and over while the "war march" grows darker and heavier with a more and more elaborate orchestration. The climax of the development is fused impressively with the beginning of the recapitulation, where Shostakovich first suggests the character of the symphony as a requiem by reworking the second theme into a reflective Adagio of lamentation.



The July 1942 cover of "Time" showing Shostakovich in his fireman's helmet

The two middle movements are more easily understood in traditional symphonic terms than the first. The second movement is a lyrical foil to the power of the full orchestra that dominated so much of the opening. The new theme that soon appears in the oboe is ingratiating, though Shostakovich inserts rhythmic irregularities and unexpected inflections of the melody that keep the movement alive. The middle section is a vigorous interruption, occasionally martial in character.

The third movement begins with sustained chords for the winds (and harps) that recall Stravinsky's ritual mode, followed by a wonderfully simple flute melody. The middle section is a sharp interruption in this lyrical mood; once again the dotted rhythms and the heavier orchestration suggest darker deeds that drive out the human directness of the main theme, though that makes its way back at the end.

The finale is not at all the kind of tub-thumping glorification of military power that we might expect from the wartime composition. Indeed, it is here that the composer's later comments as published in *Testimony* seem most germane. The build-up of energy

*The tune is from Danilo's entrance song, "*Da geh' ich zu Maxim*" ("I'm going to Maxim's"). According to Volkov, this tune contained an "in joke" for Shostakovich's friends. In Russia, the tune was sung to the words "*poidu k Maksimy ya*" ("I'll go see Maxim"), which could have been applied within the family to the composer's young son, Maxim. The constant reiteration of this tune in the development of the symphony had another musical echo. At the time of Toscanini's broadcast performance, Béla Bartók was working on his Concerto for Orchestra on a commission from Serge Koussevitzky for the Boston Symphony. He listened to the broadcast performance and was outraged by what he regarded as the utter simplemindedness of the first movement's development, so he incorporated the same tune from Lehár in his new score, where he treated it in a savage parody; it is the "interruption" in the "Interrupted Intermezzo," the fourth movement of Bartók's work.

Copyright Time, Inc. All rights reserved.

Marketing Fine Homes, Land And Estates



Topsfield

290 IPSWICH ROAD

8.75+ Acres Surrounded by Willowdale State Forest & Bradley Palmer State Park. This beautiful hilltop building site is surrounded on 3 sides by the 2,400 acre Willowdale State Forest and the 721 acre Bradley Palmer State Park. Only an 8 minute drive from Topsfield and Ipswich Centers and commuter rail service to Boston. ***$895,000***

Richard L. Church 617-357-8956



Chestnut Hill (Brookline)

125 YARMOUTH

A lovely parcel in one of Chestnut Hill's best neighborhoods. Renovate the existing 1955 ranch with six rooms and 3500 square feet, or build anew at the end of this highly desired street. Parcel offers 40,600 square feet with interesting topo and private rear yard. ***$3,200,000***

Terry Maitland 617-357-8949



Weston

35 WINSOR WAY

This elegant contemporary has a westerly orientation and sits on an elevated site of 1.0+ acres of lawn and woods near the Weston Golf Club. Renovated in an elegant style the home has 3,200 sq. ft. of light-filled living space, large windows, 9 sunfilled rooms including living room, family room, dining room, library, 3 bedrooms, 3.5 baths, and 3 fireplaces. ***$1,725,000***

Terry Maitland 617-357-8949



Chestnut Hill (brookline)

FERNWOOD ROAD

A beautiful one-acre-plus lot in the heart of Chestnut Hill. This bucolic setting features flat, rolling land overlooking a small pond. Situated on a quiet cul-de-sac in a family neighborhood, this parcel is located in the Country Club neighborhood just a chip shot away from the club itself. A prime parcel in a prime neighborhood. ***$3,650,000***

Terry Maitland 617-357-8949

LandVest®

THE NEXT LEVEL OF SERVICE

TEN POST OFFICE SQUARE, BOSTON, MA 02109 617-723-1800

www.landvest.com

Exclusive Affiliate of CHRISTIE'S GREAT ESTATES

from the quiet beginning is gradual and carefully controlled. Then, after an extended climax for full orchestra, the instruments drop away gradually, leaving only a single violin line. Now a new musical paragraph gives rise to a feeling of mass mourning, which finally turns into the symphonic peroration of the coda.

It is worth quoting once again from the Shostakovich memoirs apropos of this last movement:

> [I]t's ridiculous to speak of a triumphal finale in the Seventh. There's even less basis for that [than in the Fifth], but nevertheless, the interpretation does appear.
>
> Words are some protection against absolute idiocy, any fool will understand when there are words. There's no total guarantee of that, but a text does make the music more accessible. The premiere of the Seventh is proof of that. I began writing it having been deeply moved by the Psalms of David; the symphony deals with more than that, but the Psalms were the impetus. I began writing. David has some marvelous words on blood, that God takes revenge for blood. He doesn't forget the cries of the victims, and so on.... And if the Psalms were read before every performance of the Seventh, there might be fewer stupid things written about it.

There are few Shostakovich works that are harder to approach objectively today. The Seventh Symphony was a response to a particularly tragic period in history, especially in Russia. Shostakovich's music cannot be heard simply as an abstract composition without completely overlooking the aesthetic of the musical expression of the composer and of his culture. While we may listen to this music as we do any other—seeking to understand its shape and expression in terms of melody, harmony, rhythm, and orchestral color—we must also keep in mind the particular historical context in which the work was composed in order to have any hope of receiving the message that the composer has written.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.



NEW ENGLAND CONSERVATORY

It's about the music

Gabriel Chodos, piano recital
NEC piano department co-chair performing works by Liszt, Beethoven
Mon January 24, 8pm, NEC's Jordan Hall

NEC's Weilerstein Trio
Joined by special guest Courtenay Budd
performing works by Shostakovich, Schumann
Wed January 26, 8pm, NEC's Jordan Hall

Benaim String Quartet
Outstanding European string quartet visits NEC
Wed February 2, 8pm, NEC's Jordan Hall

Jazz Masters Concert with Dave Holland
World-renowned bassist perfoms at NEC
Thur February 10, 8pm, NEC's Jordan Hall

For complete concert info and to sign up
for our e-newsletter, visit **www.newenglandconservatory.edu**

Free concerts almost every night of the year. Located just one block from Symphony Hall at 290 Huntington Ave.

More . . .

Little has been written on Viktor Ullmann in English. The article in the 2001 New Grove Dictionary of Music and Musicians is by Ingo Schulz; the very brief entry in the 1980 edition of Grove (where even the place and year of Ullmann's death were qualified by question marks) was by Josef Bek. The article "Viktor Ullmann: A Brief Biography and Appreciation" by Max Bloch appeared in *Journal of the Arnold Schoenberg Institute*, Vol. III, No. 2 (October 1979). On the general subject of composers whose careers and lives were disrupted and/or ended by the Nazis, there are two good books by Michael H. Kater: *The Twisted Muse: Musicians and their Music in the Third Reich* and *Composers of the Nazi Era: Eight Portraits*, the latter including chapters on Egk, Hindemith, Weill, Hartmann, Orff, Pfitzner, Schoenberg, and Strauss (both Oxford University paperback, the former published in 1997, the latter in 2000). Worth seeking, too, though likely harder to find, are Jože Karas's *Music in Terezín* (Beaufort Books, NY, 1985) and Erik Levi's *Music in the Third Reich* (Macmillan, London, 1994).

There is a wide selection of Ullmann's music available on compact disc. The Piano Concerto has been recorded by the performers who gave the belated 1992 premiere—pianist Konrad Richter, conductor Israel Yinon, and the Brno State Philharmonic—on a disc with the composer's Symphony No. 2 and the Variations, Fantasy, and Double Fugue for orchestra (Bayer). Richter has also made a two-disc set of Ullmann's seven piano sonatas (Bayer), which are available also in recordings by Edith Kraus (Nos. 1-4, on EDA) and Gregor Weichert (Nos. 5-7, on cpo). James Conlon has recorded Ullmann's Symphonies 1 and 2 with the Gürzenich Orchestra of Cologne (Capriccio, also including the Six Lieder, Opus 16, with soprano Juliane Banse, and the overture *Don Quixote Dances a Fandango*). Interview and rehearsal material with Conlon figure in "Estranged Passengers—In Search of Viktor Ullmann," a documentary on the composer's life that serves as a "companion DVD" to the conductor's aforementioned disc (also Capriccio). The BSO-based Hawthorne String Quartet has recorded Ullmann's String Quartet No. 3 (Channel Classics, on a disc entitled "Chamber Music From Theresienstadt," also including music of Gideon Klein). Currently available recordings also include a two-disc set of Ullmann's Lieder composed between 1937 and 1943, here featuring a number of singers (in Orfeo's "Musica Rediviva" series), and the stage works *Der Kaiser von Atlantis* ("The Emperor of Atlantis," on Arabesque; Robert De Cormier conducts the Vermont Symphony Orchestra and Chorus plus soloists), *Der zerbrochene Krug* ("The Broken Pitcher," also in Orfeo's "Musica Rediviva" series, with Ullmann's *Symphonic Rhapsody* for orchestra; Gerd Albrecht conducts the Deutsches Symphonie-Orchester Berlin plus solo-



Your Boston Address for Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

Discover a Hidden Gem Right Across the Street



The Mary Baker Eddy Library™

Just a block north of where you are sitting tonight is a realm of discovery that celebrates the power of ideas.

History's great thoughts overflow a high-tech fountain and swirl up the walls of the Hall of Ideas®.

The three-story Mapparium® wraps you in the sound of voices that have changed the world.

"Quotes" Café offers food for thought and thoughtful food in a comfortable setting.

And that's just the first floor!



Fountain/Sculpture by Dale Chihuly

The Mary Baker Eddy Library™
200 Massachusetts Avenue, Boston MA 02115
888-222-3711 www.marybakereddylibrary.org

ists), and *Der Sturz des Antichrist* ("The Fall of the Antichrist," on cpo; Rainer Koch conducts the Bielefeld Philharmonic Orchestra and Bielefeld Opera Choir plus soloists). An earlier recording of *Der Kaiser von Atlantis*, with Lothar Zagrosek conducting the Gewandhaus Orchestra of Leipzig plus vocal soloists, released in 1994 in London/Decca's "Entartete Musik" series, seems to be currently unavailable, at least in the United States.

There are three recent entries to the Shostakovich bibliography: *Shostakovich and Stalin* by Solomon Volkov (Random House), *Shostakovich and his World* by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook* edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continue to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (Proscenium). Other important books on the composer include Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University paperback), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). For a recording of the *Leningrad* Symphony, I'd recommend Valery Gergiev's with the Kirov Orchestra (Philips). Others include (listed alphabetically by conductor) Paavo Berglund's with the Bournemouth Symphony Orchestra (EMI), Leonard Bernstein's with the Chicago Symphony Orchestra (Deutsche Grammophon), Semyon Bychkov's with the West German Radio Symphony Orchestra of Cologne (Avie), Bernard Haitink's with the London Philharmonic Orchestra (London), Mariss Jansons's with the Leningrad Philharmonic (EMI), Kurt Masur's with the New York Philharmonic (Teldec), and Yuri Temirkanov's with the St. Petersburg Symphony Orchestra (RCA). The historic American premiere performance (actually more important as an "event" than for performance values), a broadcast of July 19, 1942, with Arturo Toscanini leading the NBC Symphony Orchestra, though transferred to CD in 1991, is currently unavailable (RCA).

—Marc Mandel

COMMAND PERFORMANCE



Inspiring communications that get attention.

ADAMS proudly supports the Boston Symphony Orchestra. We know what it takes to work in harmony: we've been creating sound marketing solutions for clients in a broad range of industries for many years. Let us show you how we can make your communications heard, and not just seen.

Call us at **617.581.6644** or visit us at:
www.adams-solutions.com

One Gateway Center
Newton, Massachusetts 02458

ADAMS
design and marketing solutions

With financial advisors changing companies,
and companies changing owners, at the drop of a hat,
it can make you wonder
whether you should make a change, too.

COMMON SENSE
UNCOMMON CONTINUITY℠

At Fiduciary Trust, our investment officers
tend to stay with us for decades.
Which may be why so many of our clients
have been with us for generations.

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885

James Conlon



Conductor James Conlon has spent the major part of the last two decades in Europe, serving as principal conductor of the Paris National Opera (1995-2004), general music director of Cologne, Germany (1989-2002), and music director of the Rotterdam Philharmonic (1983-1991). He has been music director of the Cincinnati May Festival since 1979. Beginning with the 2005 season, Mr. Conlon will become music director of the Ravinia Festival, and he becomes music director of the Los Angeles Opera in the 2006-07 season. Since his New York Philharmonic debut in 1974, he has appeared as guest conductor with virtually every major North American and European orchestra. Having held the longest tenure of any conductor since 1939 at the Paris Opera, Mr. Conlon concluded his directorship there in July 2004. His leadership is associated with an increase in artistic standards, overall productivity, and attendance, which, in an era of diminishing audiences, has increased exponentially in the past decade. He conducted 32 operas with a total of over 357 performances there. During 2004-05 Mr. Conlon will lead most of the major United States orchestras, including the New York Philharmonic, Cleveland Orchestra, Boston Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, and the New World Symphony, as well as conducting at the Van Cliburn Piano Competition. He also leads the Montreal Symphony Orchestra at Carnegie Hall. In Europe he will lead the Royal Concertgebouw of Amsterdam, the Bayerischer Rundfunk, London's BBC Symphony Orchestra, the La Scala Philharmonic, the Orchestra of the Maggio Musicale Fiorentino, the Finnish Radio Orchestra, the Gürzenich Orchestra of Cologne, and the Russian National Orchestra. He will also return to the Metropolitan Opera, where he has led more than 220 performances since his debut in 1976, to conduct *Tosca* and *Un ballo in maschera*. He opened the Maggio Musicale Fiorentino's operatic season in Florence with *Khovanshchina*. In an effort to raise public consciousness about the significance of music of composers whose lives were affected by the Holocaust, Mr. Conlon is programming this music with as many American and European orchestras as possible, including music by such composers as Alexander von Zemlinsky, Viktor Ullmann, Pavel Haas, Bohuslav Martinů, Erich Korngold, Karl Amadeus Hartmann, and Erwín Schulhoff. Mr. Conlon has recorded extensively for the EMI, Sony Classical, Erato, Capriccio, and Telarc labels; he has won awards for his recordings of the works of Zemlinsky. In 1999 he received the Zemlinsky Prize for his efforts in bringing that com-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org



DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

Please join us for a unique concert
featuring internationally renowned pianist

GARRICK OHLSSON

with author

MAURICE SENDAK
and other special guest artists

to benefit the

TEREZÍN CHAMBER MUSIC FOUNDATION

Monday, January 24th, 2005 7:30 PM
The Colonnade, Boston
Huntington Ballroom
Tickets and information: (857)222-TCMF(8263)
www.terezinmusic.org

TCMF is supported in part by: MCC masscultural council.org



poser's music to international attention. In September 2002, in recognition of his work with the Paris Opera, he received the Légion d'Honneur from French President Jacques Chirac. James Conlon made his Boston Symphony Orchestra debut in January 1981 and has appeared frequently with the orchestra since 1993, including annual Tanglewood appearances from 1996 to 2003. His most recent performances with the orchestra were for subscription concerts in April 2004, when he led music of Beethoven and Zemlinsky.

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has distinguished himself worldwide for both his interpretive and technical skills. Though he has long been regarded as one of the world's leading exponents of Chopin's music, he commands an enormous repertoire ranging over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson is noted for his performances of the works of Mozart, Beethoven, and Schubert, as well as for the Romantic repertoire. His concerto repertoire alone is unusually wide and eclectic—ranging from Haydn and Mozart to works of the 21st century—and to date he has at his command some 80 concertos. Highlights of his 2004-05 season include performances with the Orpheus Chamber Orchestra at Carnegie Hall and with the Emerson String Quartet at Zankel Hall. He will also perform with the Leipzig Gewandhaus Orchestra on its North American tour. In recent seasons Mr. Ohlsson has performed recital series devoted to the original music and transcriptions of Liszt, Rachmaninoff, and Busoni. He has also commissioned and premiered a new John Adams work for solo piano, *American Berserk*, and a piano concerto by the noted young composer Michael Hersch. In the summer of 2005 he will perform Beethoven piano sonatas at the Verbier Festival in Switzerland. As a chamber musician, Garrick Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. With violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio.
A prolific recording artist, Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. For Arabesque he has recorded the complete solo works of Chopin and four volumes of Beethoven sonatas. A native of White Plains, New York, Mr. Ohlsson began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School. His musical development has been influenced by such teachers as Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he remains immensely popular. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco. A frequent guest of the Boston Symphony Orchestra since his BSO debut at Tanglewood in August 1971, he appeared with the orchestra most recently in March 2004, in subscription performances of Rachmaninoff's Piano Concerto No. 3. In August 2004 he was soloist with the Tanglewood Music Center Orchestra in Beethoven's Piano Concerto No. 4 as part of the TMC's annual Leonard Bernstein Memorial Concert.



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- Bank of America Celebrity Series
- Harvard University
- Yale University
- MIT Sloan School of Management
- Tufts Health Plan
- The American Ireland Fund
- Scudder Investments / Deutsche Bank
- Dana-Farber Cancer Institute
- Whitehead Institute for Biomedical Research
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Robert Meya, Acting Director of Major and Planned Giving, at (617) 638-9252.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and
Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
UBS
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehabilitation Center
401-231-3102

Evergreen House Health Center
401-438-3250

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Life Care Centers of America

Life Care at Home

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care

The Higginson Society

The Higginson Society embodies the tradition of musical excellence established in 1881 by the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. During the 2003-2004 season, Higginson Society members provided more than $2,500,000 to the Annual Fund, the largest single source of annual gift income from individuals. The Boston Symphony Orchestra gratefully acknowledges the following Higginson Society donors who have contributed between December 17, 2003, and December 16, 2004.

For more information about the Higginson Society, call (617) 638-9253.

APPASSIONATO–$100,000 and above

The Estate of Elisabeth K. Davis
Mr. and Mrs. Nathan R. Miller

VIRTUOSO–$50,000 to $99,999

Mr. and Mrs. George D. Behrakis

ENCORE–$25,000 to $49,999

Anonymous (1)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Mr. and Mrs. Julian Cohen
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Jeffrey E. Marshall
The Richard P. and Claire W. Morse Foundation
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Drs. Richard and Judith Wurtman

MAESTRO–$15,000 to $24,999

Anonymous (1)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Don and Donna Comstock
Mrs. William H. Congleton
Cynthia and Oliver Curme
Roberta and Macey Goldman
Mrs. Marilyn Brachman Hoffman
Liz and George Krupp
Richard and Susan Landon
Mr. and Mrs. John M. Loder
Carmine and Beth Martignetti
Joseph C. McNay
Mrs. August R. Meyer
Mrs. Robert B. Newman
Annette and Vincent O'Reilly
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Robert C. Winters

Continued on page 57

COLDWELL BANKER PREVIEWS International®



LEXINGTON, MA **$2,350,000**

Builder's own magnificent estate set on over 1 acre of stunning land with specimen plantings. Elegant two-story marble foyer, two Palladian windows, historic Boston City Hall pavers, circular drive, and 3-car attached garage. The best in materials and details. **Judy Alexander, Lexington, MA office, (781) 446-2844, judy.alexander@NEMoves.com**



LEXINGTON, MA **$2,188,000**

A touch of Beacon Hill in Lexington Center. Two-year old custom Colonial exquisitely designed and sited to blend with and compliment other gracious homes on Meriam Hill. Features over 5,000 square feet of living space on four levels with easy to care for grounds. **Phyllis Reservitz, Lexington, MA office, (617) 966-1919, phyllis.reservitz@NEMoves.com**



CAMBRIDGE, MA **$3,500,000**

Spectacular 3,600-square-foot condominium with breathtaking panoramic views of the Boston skyline, including views of the Charles River from the master bedroom. Fantastic state-of-the-art kitchen, luxurious living room, health spa, 24-hour concierge, 2 deeded parking spaces. **Phyllis Reservitz, Lexington, MA office, (617) 966-1919, phyllis.reservitz@NEMoves.com**



NORWELL, MA **$1,975,000**

Spectacular five-bedroom home on 13.76 acres, designed for elegant entertaining and easy living. Dramatic marble foyer and grand staircase, formal living and dining rooms, in-ground heated pool, mahogany decks. Amenities include a high-tech home theater, wine room and a home gym. **Liz McCarron, Norwell, MA office, (781) 659-7955, liz.mccarron@NEMoves.com**



NEWTON, MA **$3,000,000**

Located on one of Newton's most coveted streets, on 2 acres of land, this gracious 12-room Colonial provides an opportunity to live close to Boston in private surroundings. Also available is a 25,041-square-foot buildable lot for $1,000,000. Survey/topographical studies completed. **Susan Heyman and Toby Klebenov, Newton, MA office, (617) 969-2447.**



MANCHESTER, MA
$2,200,000

Gracious harborfront home offers lovely water views and a private dock. Five bedrooms, living room with bay window, kitchen with fireplace, garden room, romantic master suite. There are two legal apartments and a heated harborfront artist studio.

Ida Doane
Manchester, MA office
(978) 526-7572
ida.doane@NEMoves.com

COLDWELL BANKER
RESIDENTIAL BROKERAGE

(800) 548-5003

Previews.NewEnglandMoves.com

COLDWELL BANKER Previews INTERNATIONAL

PATRONS—$10,000 to $14,999

Dorothy and David Arnold
Ms. Lucille M. Batal
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
Mr. William Brohn
Mrs. Irving S. Brudnick
Samuel B. and Deborah D. Bruskin
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. and Mrs. Abram T. Collier
John and Diddy Cullinane
Mr. and Mrs. Lewis S. Dabney
Nina L. and Eugene B. Doggett
William R. and Deborah Elfers
Ginger and George Elvin
Roger and Judith Feingold
Hon. and Mrs. John H. Fitzpatrick
Mrs. Bruni Fletcher-Koch
Mrs. Kenneth J. Germeshausen
Richard and Joy Gilbert
Mr. and Mrs. Francis W. Hatch, Jr.
Julie and Bayard Henry
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Harvey Chet Krentzman
Anne Lovett and Stephen Woodsum
Ray L. and Connie Morton-Ewbank
Louise C. Riemer
Mrs. George R. Rowland
Mr. and Mrs. Kenan E. Sahin
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and
Dr. Reuben Eaves
Mr. and Mrs. Ross E. Sherbrooke
Mr. and Mrs. Ray Stata
Ms. Jean C. Tempel
Mr. and Mrs. Daniel Waintrup
Mr. David C. Weinstein
James and Jeanne Westra
Henry and Joan T. Wheeler
Dr. and Mrs. Michael J. Zinner

SPONSORS—$5,000 to $9,999

Anonymous (8)
Miss Barbara Adams
Bob and Pam Adams
Helaine and Alvin Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Mrs. Rae D. Anderson
Mr. and Mrs. Sherwood E. Bain
George and Roberta Berry
Doreen and Charles Bilezikian
Brad and Terrie Bloom
William T. Burgin
Rick and Nonnie Burnes
Mr. Gordon E. Cadwgan
Mr. Charles Christenson
Jim and Barbara Cleary
Loring and Katinka Coleman
Mr. Eric D. Collins
Sarah Chapin Columbia and
Stephen Columbia
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Highgale Fund at the Boston Foundation
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Mr. David L. Driscoll
Charles and JoAnne Dickinson
Mr. Alan Dynner
William R. and Deborah Elfers
Mrs. Priscilla Endicott
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
Mr. and Ms. Richard B. Gamble
David Endicott Gannett
Jane and Jim Garrett
Ann and Gordon Getty Foundation
Chad and Anne Gifford
Carol R. and Avram J. Goldberg
Thelma and Ray Goldberg
Mr. and Mrs. Robert S. Green
The Hagan Family Fund
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Mr. and Mrs. Charles Hood
Mr. and Mrs. William W. Hunt
Ms. Eunice Johnson and Mr. Vincent Panetta
Mr. and Mrs. C. Bruce Johnstone
Debbie and Ted Kelly
Dr. and Mrs. Arthur R. Kravitz
Don and Gini LeSieur

Continued on page 59

We're trusted by generations to advise generations.

We're Derby and Company. We have built long-lasting relationships with individuals and families who have trusted us to preserve, manage and grow their wealth.

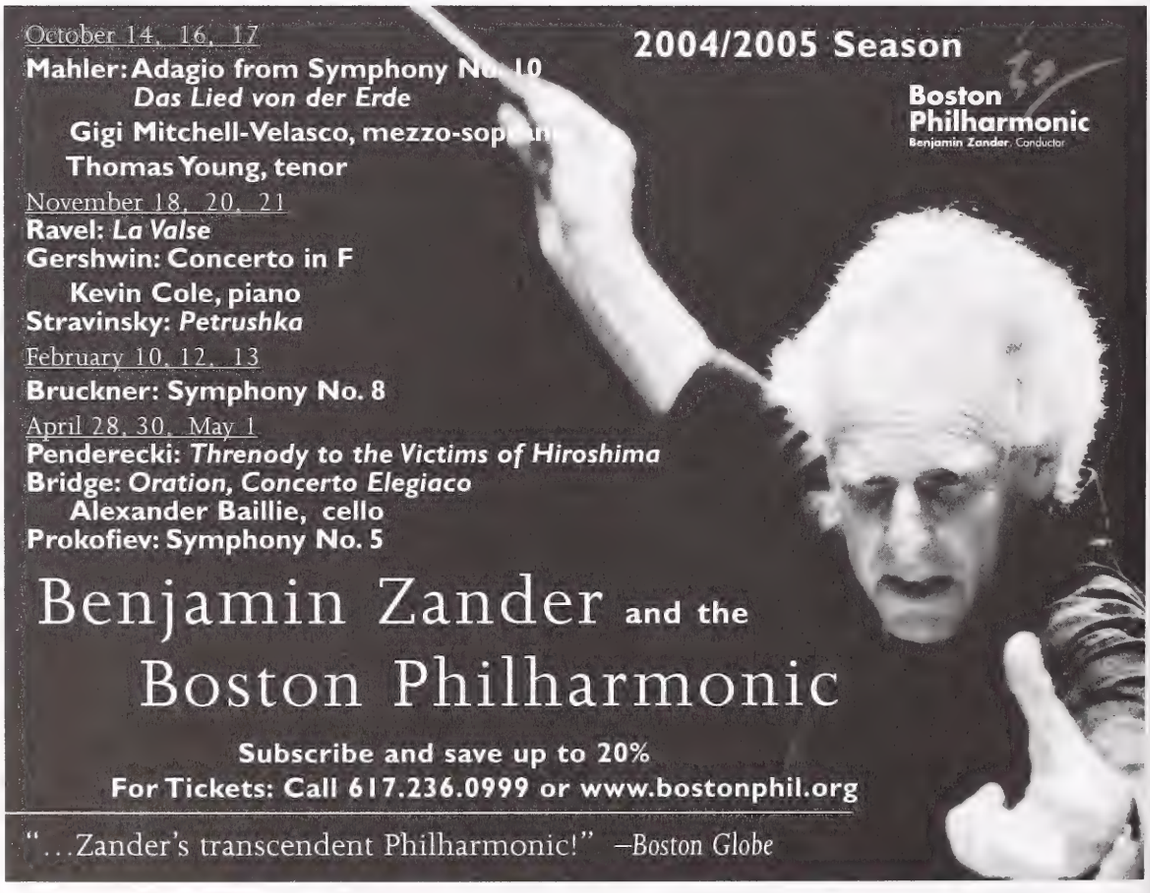
When you choose us, we listen, we understand, and we work with you to design an investment program that meets your unique needs.

Burt Derby Mark Derby Jonathan Derby

DERBY AND COMPANY

INVESTMENT, TRUST AND RETIREMENT SERVICES

7 Wells Ave., Newton, MA 02459 • 617-527-0033
www.derbyandcompany.com



SPONSORS–$5,000 to $9,999 *continued*

Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
Kate and Al Merck
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mrs. Olney S. Morrill
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Gerald F. O'Neil
Dorothy R. P. Palmer
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Ms. Ann M. Philbin
Mr. Daniel A. Phillips and Rev. Diana W. Phillips
May and Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
William and Lia Poorvu
John and Susanne Potts
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mike and Maureen Ruettgers
Mr. and Mrs. Douglas H. Sears
Mr. and Mrs. Christopher Smallhorn
Patricia L. Tambone
Mr. and Mrs. Theodore H. Teplow
Mr. and Mrs. William F. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Rev. and Mrs Arthur A. Wahmann
Mrs. Charles H. Watts II
Lawrence and Dawn Weber
Mr. and Mrs. Reginald H. White
Lynne and Frank Wisneski
Chip and Jean Wood
Dr. and Mrs. Nicholas T. Zervas

MEMBERS–$2,500 to $4,999

Anonymous (22)
Amy and David Abrams
Bill Achtmeyer
Mr. James E. Aisner
Vernon R. Alden
Harl and Lois Aldrich
Ms. Elizabeth Alexander
Mr. Reginald Alleyne
Mr. and Mrs. Stephen H. Anthony
Marjorie Arons-Barron and James H. Barron
Mr. and Mrs. Laurence Asquith
Diane M. Austin and Aaron J. Nurick
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Stephen Y. Barrow
Mr. and Mrs. Frank Bateman
Molly and John Beard
Martin and Kate Begien
Mr. Larry Belcaster
Deborah Davis Berman and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Mr. and Mrs. Robert J. Bettacchi
Mr. and Mrs. Philip W. Bianchi
Benjamin and Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Mark G. and Linda Borden
Barbara and Gary Bowen
Mrs. William C. Brengle
Ms. Sierra Bright
Gertrude S. Brown
Ms. Michele C. Brown
Mrs. Douglas W. Bryant
Mr. Matthew Budd, M.D. and Ms. Rosalind Gorin
Jean Fiol Burlingame and Gene Burlingame
Dr. and Mrs. Edmund B. Cabot
Harold and Judith Brown Caro
David and Karin Chamberlain
Mr. and Mrs. James M. Clark
Mr. and Mrs. Ronald C. Clark
Jim and Barbara Cleary
Mr. and Mrs. Frederic M. Clifford
Ms. Mary Hart Cogan
Maryann and Kenneth Cohen
Dr. and Mrs. Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs. Woolsey S. Conover
Victor Constantiner
Mr. and Mrs. John L. Cooper
Prof. and Mrs. Stephen Crandall
Loretto and Dwight Crane
Joan P. and Ronald C. Curhan
Mr. and Mrs. Eric Cutler
Dr. and Mrs. Philip D. Cutter
Bob and Lynn Daly
Robert and Sara Danziger
Wayne Davis and Ann Merrifield

Continued on page 61

This organization is funded in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra
February 6
Conducted by Bruce Hangen
Beethoven, Barber, and Strauss

MORE THAN
MUSIC
DANCE
THEATER

| Call the Harvard Box Office for tickets: 617-496-2222 |

8 the fenway, boston, massachusetts 02215 | event line: 617-912-9240 | www.bostonconservatory.edu

Taste the good life



Coming Soon! 35 New Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy
at: (978) 369-5155.
100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

MEMBERS–$2,500 to $4,999 *continued*

Mr. Thomas Dean
Mr. and Mrs. Stephen Demirjian
Mr. and Mrs. Robert W. Doran
Ms. Debira Douglas-Brown
Mr. Wesley H. Durant, Jr.
Mr. and Mrs. Goetz B. Eaton
Mrs. Caroline Edwards
Dr. and Mrs. Richard H. Egdahl
Mr. and Mrs. Richard S. Emmet
Dorothea and Bradford Endicott
John P. II and Nancy S. Eustis
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Mr. and Mrs. Lawrence K. Fish
Mrs. Gerald Flaxer
Dr. Eric T. Fossel
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Henry L. Foster
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Stephanie Gertz
Mr. Frank S. Gilligan
Ms. Pamela Ormsbee Giroux
Mr. Robert Glauber
Dr. and Mrs. Clifford D. Gluck
Jordan and Sandy Golding
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Mr. John Thomas Hailer
Margaret L. Hargrove
Ellen and John Harris
Mr. and Mrs. Reed Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Richard and Carole Higginbotham
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mrs. Roy Hammer
Mr. John Hitchcock
Patricia and Galen Ho
Mr. Albert A. Holman III
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger B. Hunt
Mrs. Henderson Inches, Jr.
Mrs. Joanie V. Ingraham
Mrs. James H. Jackson
Mr. Herbert R. Jacobs
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Béla T. Kalman
Mr. and Mrs. Edwin M. Kania, Jr.
Susan B. Kaplan
Mr. James B. Keegan
Bill Kelly
Joan Bennett Kennedy
Mr. Paul L. King
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Mrs. Elena Kingsland
Gordon and Mary Ford Kingsley
Joanie and Doug Kingsley
Ms. Barbara M. Kirchheimer
Mr. Mason J. O. Klinck, Sr.
Sue and Harry Kohn
Alice Bator Kurland
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay Charitable Foundation
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. Richard A. Leahy
Mr. and Mrs. David S. Lee
Mr. and Mrs. Robert Lepofsky
Mr. Alexander M. Levine
Ms. Emily Lewis
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Lucia Lin
Keith Lockhart
Mrs. Dunbar Lockwood, Jr.
Shari Loessberg and Christopher Smart
Mr. Graham Atwell Long
Mrs. Augustus P. Loring
Mr. and Mrs. Caleb Loring, Jr.
Mr. and Mrs. John A. MacLeod II
Peter E. and Betsy Ridge Madsen
Mr. James A. Manninen
Dr. and Mrs. John D. Matthews
Dr. Robert and Jane B. Mayer
Mr. William F. Meagher, Jr.
Mrs. Robert G. Millar
Jeffrey and Molly Millman
Mr. Peter Minichiello
Trudi and Elliot Mishara
Prof. and Mrs. Robert Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Anne J. Neilson
Mr. and Mrs. Andrew L. Nichols

Continued on page 63

INVESTMENT PROFESSIONALS

RICHARD S. YOUNG
CHAIRMAN

M. LYNN BRENNAN
PETER F. BROWN
PAMELA W. CLARK
THOMAS N. HARVEY
PAUL B. DAVIS
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
KATHLEEN B. MURPHY
STEPHANIE A. NIXON
RICHARD HENRY PEE
P. PHILIP PITOL
ADELBERT G. SEDGEMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

Uni

the sashimi bar at clio
at the eliot hotel

before symphony...or after

617.536.7200

Corner of Commonwealth Ave & Massachusetts Ave

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE

36111

MEMBERS–$2,500 to $4,999 *continued*

Mrs. Albert L. Nickerson
Mrs. Mary Niles
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Robert T. O'Connell
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Joseph and Joan Patton
Mr. and Mrs. John A. Perkins
Mr. J. H. Dainger Perry
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. and Mrs. Richard D. Phippen
Angie and Leon Piatelli
Leo Wasserman Foundation
Muriel K. Pokross, Trustee
Dr. and Mrs. Jerome Porush
William and Helen Pounds
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Mr. and Mrs. Laurence S. Reineman
Robert and Ruth Remis
Dr. and Mrs. George B. Reservitz
Donna Riccardi and Douglas Green
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
Debbie and Alan Rottenberg
Mr. William Rousseau
Jordan S. Ruboy, M.D.
Mr. John Rutherford
Stephen and Eileen Samuels
Sylvia L. Sandeen
Betty and Pieter Schiller
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
Robert E. Scully, M.D.
Mr. and Mrs. Robert G. Scully
Mrs. Francis P. Sears, Jr.
Maurice and Sarah Segall
Robert G. Segel and Janice L. Sherman
The Shane Foundation
Mr. and Mrs. Malcolm L. Sherman
Mr. Marshall H. Sirvetz
Maggie and John Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Mrs. George R. Sprague
Micho and William Spring
Mrs. Rex Stark
Maximilian and Nancy Steinmann
Mr. Thomas G. Stemberg
Ira and Jacquie Stepanian
Fredericka and Howard Stevenson
Mr. and Mrs. Galen L. Stone
Mr. and Mrs. Henry S. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Patricia Hansen Strang
Mr. and Mrs. Joseph Swiniarski
Jeanne and John Talbourdet
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Mr. H. Stephen Tilton
Mr. and Mrs. Carlos H. Tosi
Diana Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. and Mrs. William C. Van Faasen
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Ms. Gillian H. Whalen
William Gallagher Associates
Mr. Stetson Whitcher
Mrs. John W. White
Margaret C. Williams
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Rev. and Mrs. Cornelius A. Wood, Jr.
Mr. and Mrs. D. Brooks Zug

BSOvations

Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



Mark B. Sutton
Chairman and CEO,
UBS Financial Services, Inc.

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

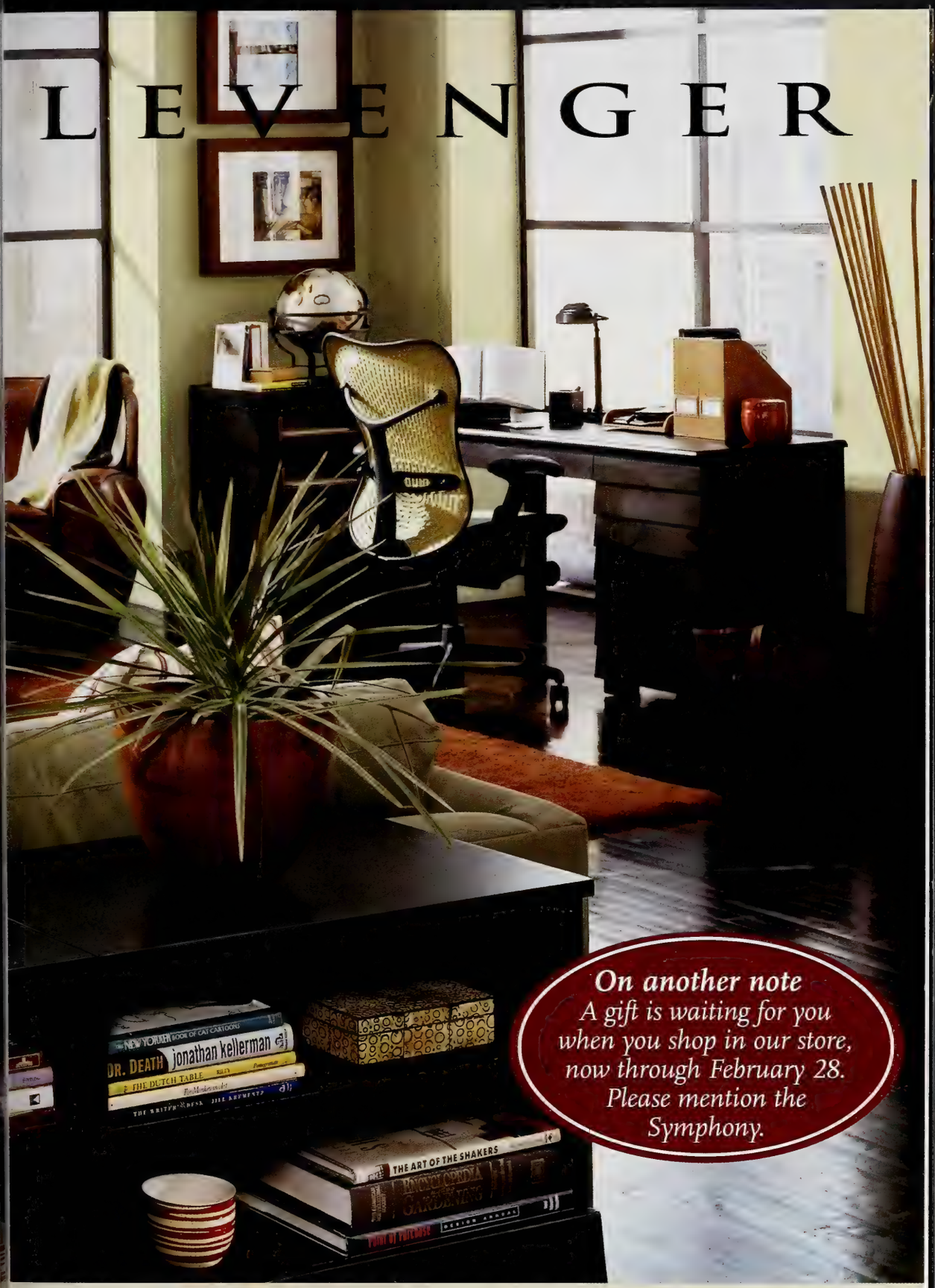
Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC² where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



LEATHER GOODS • FINE FURNISHINGS • PENS • READING TOOLS

The Prudential Center • 111 Huntington Avenue, Back Bay, Boston

617-536-3434 • Levenger.com

We play to your higher aspirations

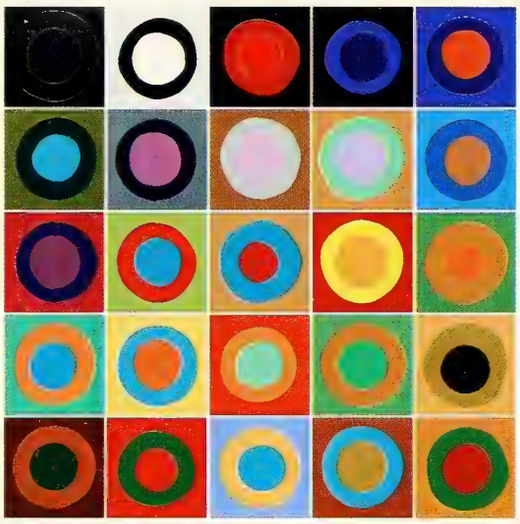
mfa exhibitions

High Style and Hoop Skirts: 1850s Fashion



THROUGH MARCH 13

Woman's evening dress, United States, about 1858. Silk plain weave (taffeta), machine net (tulle) and silk bobbin lace, trimmed with silk ribbon, embroidered silk net, and silk flowers. Gift of Roald T. Lyman, 1951.



Sets, Series, and Suites: Contemporary Prints

JANUARY 19 THROUGH MAY 30

Exclusive hotel sponsor is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Terry Frost, *Orchard Tambourines,* 1999. Portfolio of twenty-five color woodcuts. Private collection. © The Estate of Terry Frost.

Pursuits of Power: Falconry and the Samurai, 1600–1900

THROUGH JUNE 12



Goshawk Mews (detail), Edo period, 17th century.
Six-panel folding screen; ink, colors, and gold on paper.
Philadelphia Museum of Art: Gift of Mr. and Mrs. Douglas J. Cooper, 1978.

ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week

This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at **www.mfa.org** or call **617-267-9300.**



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.



Support **a new era** at the BSO

The 2004-2005 season marks the beginning of an exciting new era of music-making at the Boston Symphony Orchestra!

As we welcome Music Director James Levine, you can play an important role in helping the Boston Symphony achieve new artistic heights. Now, more than ever before, the orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as on of the world's leading symphonic organizations.

This season, become a Friends of th Boston Symphony Orchestra. Ticke sales cover only 40 percent of the BSO's costs each year. Your contri-bution will support Mr. Levine's artistic plans and the BSO's contin uing education and community outreach programs.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

To make a gift, call the Friends the BSO Office at (617) 638-927 or visit us online at www.bso.o

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

BEETHOVEN SOCIETY–$500,000 and above

Anonymous
Fidelity Investments
UBS

GOLD BATON–$100,000 to $499,999

Accenture
William D. Green
American Airlines
James K. Carter
Classical 102.5 WCRB
William W. Campbell
Delta Air Lines
EMC Corporation
Michael C. Ruettgers
The Fairmont Copley Plaza
Jonathan D. Crellin
Herald Media, Inc.
Patrick J. Purcell
John Hancock
James Benson
John D. DesPrez III

SILVER BATON–$50,000 to $99,999

AT&T
Esther Silver-Parker
ATG
Bank of America
Charles K. Gifford
Boston Area Mercedes-Benz Dealers
Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter
Kohl's Department Stores
Marsh USA, Inc.
John C. Smith
TDK Electronics Corporation

Continued on page 69

Accompaniment

As a private wealth management firm, we believe
that taking a comprehensive approach to developing and implementing
appropriate financial strategies for all of your assets helps you to build
and maintain financial coherence.

You have already succeeded in life. At Bingham Legg Advisers, we
are committed to helping you build upon that success.

Bingham Legg Advisers is proud to support
The Boston Symphony Orchestra

Edward J. Sullivan, Managing Director
Bingham Legg Advisers LLC
45 Milk Street
Boston, MA 02109
617-457-2025
www.binghamlegg.com

BINGHAM
LEGG LLC
ADVISERS
Private Wealth Management
Boston • Los Angeles

New England String Ensemble

SUSAN DAVENNY WYNER, CONDUCTOR & MUSIC DIRECTOR

Celebrating Youth

Saturday, January 29, 2005 8pm
Stoneham Theatre, Stoneham

Sunday, January 30, 2005 3pm
NEC's Jordan Hall, Boston

Vivaldi	Flute Concerto in D, op.10 no.3, "The Cardinal"
Grieg	Two Norwegian Dances, op.63
Holst	Brook Green Suite
	Musical Heritage winners Youth Competition winners
Jakoulov	All at Once (2004) with **Anna Myer and Dancers** (Boston Premiere)



"Anna Myer *is a master weaver...her choreographic voice is quietly bizarre, but it is all her own."*
—New York Times

781-224-1117 www.newenglandstringensemble.org

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Dick and Ann Marie Connolly
Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan
Fisher Scientific International Inc.
Paul M. Montrone
Goodwin Procter LLP
Regina M. Pisa
Hewitt Associates
Jan Seeler
IBM
Sean C. Rush
Liberty Mutual Group
Edmund F. Kelly
LPL Financial Services
Mark S. Casady
Massachusetts Cultural Council
Peter Nessen
Merrill/Daniels
Ian Levine
Parthenon Capital
Ernest Jacquet
John Rutherford
State Street Corporation
Ronald E. Logue
George A. Russell, Jr.
Toyota
Tim Morrison
Kevin J. Flynn
Verizon
Donna C. Cupelo
Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke
Bartley Machine & Manufacturing Co., Inc.
Richard J. Bartley
Bingham McCutchen LLP
Blue Cross Blue Shield of Massachusetts
William C. Van Faasen
Cleve L. Killingsworth
Citizens Financial Group
Lawrence K. Fish
City Lights Electrical Company, Inc.
Maryanne Cataldo
Jim and Barbara Cleary
Clough Capital Partners LP
Charles I. Clough, Jr.
Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.
Connell Limited Partnership
Francis A. Doyle
The Egan Family
Ernst & Young LLP
Daniel G. Kaye
The Gillette Company
James M. Kilts
Goldman, Sachs & Co.
Hilb, Rogal and Hobbs Insurance Agency of MA, L.L.C.
Paul D. Bertrand
Hill, Holliday
John M. Connors, Jr.
Kerrygold Irish Cheeses & Butter
Kirkpatrick & Lockhart LLP
Mark E. Haddad, Esq.
Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq
NSTAR
Thomas J. May
Nixon Peabody LLP
Robert Adkins, Esq.
Craig D. Mills, Esq.
Deborah L. Thaxter, Esq.
Nortel Networks
Anthony Cioffi
Ms. Mary Ann Pesce
PricewaterhouseCoopers LLP
Michael J. Costello
Putnam Investments
Charles E. Haldeman
Raytheon Company
William H. Swanson
Staples, Inc.
Thomas G. Stemberg
Mr. Thomas G. Stemberg
Suffolk Construction Company, Inc.
John F. Fish

Continued on page 71

"Lala Rokh is the ultimate expression of our family's passion for Persian cuisine and the arts."

–Azita Bina-Seibel and Babak Bina

"Recognized as one of America's top tables."

–Gourmet Magazine

"Best Persian restaurant."

–Best of Boston, Boston

LALA ROKH®

97 Mt. Vernon Street / Beacon Hill / Tel. 720-5511

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

Life is short. Play.....

Restored Steinways Available
A Tradition of Excellence
Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com



CONCERTMASTER—$15,000 to $24,999 *(continued)*

Thermo Electron Corporation
Marijn E. Dekkers

Watts Water Technologies
Patrick S. O'Keefe

Weil, Gotshal & Manges LLP
James Westra

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee

Yawkey Foundation II
John Harrington

PRINCIPAL PLAYER—$10,000 to $14,999

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust Pell Rudman
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

Boston Scientific Corporation
Lawrence C. Best

Mr. and Mrs. J. T. Carleton

Mr. and Mrs. John M. Connors Jr.

Eaton Vance Corporation
Alan R. Dynner, Esq.

Eze Castle Software, Inc.
Sean McLaughlin

Four Seasons Hotel Boston
Peter O'Colmain

George H. Dean Co.
Kenneth Michaud

Gourmet Caterers, Inc.
Robert Wiggins

Greater Media, Inc.
Peter H. Smyth

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

Mr. and Mrs. Richard Monaghan

New Balance Athletic Shoe, Inc.
James S. Davis

New Horizons Partners, LLC
James L. Bildner

Palmer & Dodge LLP
Malcolm E. Hindin

Partners HealthCare System, Inc.

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Mr. Thomas F. Ryan, Jr.

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

Standard & Poor's
Robert L. Paglia

The Studley Press Inc.
Suzanne K. Salinetti

TA Associates Realty
Michael A. Ruane

Tyco Healthcare
Richard J. Meelia

VPNE Parking Solutions, Inc.
Kevin W. Leary

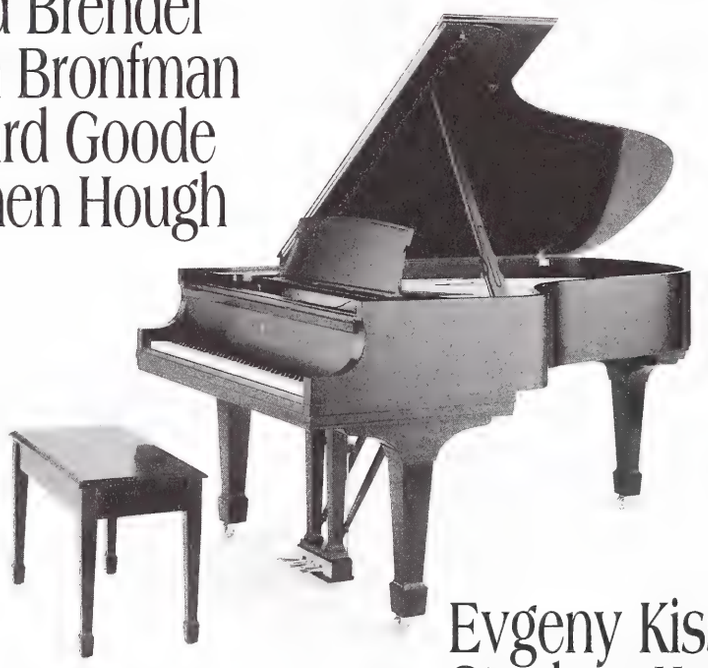
W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Continued on page 73

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Alfred Brendel
Yefim Bronfman
Richard Goode
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

PATRON—$5,000 to $9,999

Anonymous (2)
The Abbey Group
Allmerica Financial Corporation/The Hanover Insurance Company
Ameresco, Inc.
Analog Devices, Inc.
Aon Risk Services, Inc. of Massachusetts
Arbella Insurance Group
BBDO Worldwide
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Beacon Capital Partners
Booz Allen Hamilton
Boston Capital Corporation
The Boston Consulting Group
The Boston Globe
Boston Properties, Inc.
Boston Red Sox
Boston Showcase Co.
Boston Stock Exchange
Cabot Corporation
Carruth Capital, LLC
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Citigroup Global Corporate and Investment Bank
City Lights/Tri-State Signal
Clair Automotive Network
Clean Harbors Environmental Services, Inc.
John M. Corcoran & Co.
John and Diddy Cullinane
Joan and Ted Cutler
The Davis Companies
Bob and Rita Davis
Duane Morris LLP
Dunkin' Donuts, Baskin Robbins & Togo's
EDS
Eastern Bank Charitable Foundation
Edwards & Angell, LLP
Exel Holdings, Inc.
John F. Farrell & Associates
Filene's
The Flatley Company
Forbes Consulting Group, Inc.
Franklin Ford
Gadsby Hannah LLP
Global Companies LLC
Grand Circle Corporation
Graphics Marketing Services, Inc.
HSBC Securities USA Inc.
The Halleran Company, LLC
Helix Technology Corporation
Hines
Mr. Albert A. Holman III
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
Intelligent Systems & Controls Contractors, Inc.
JPMorgan Chase
Jack Madden Ford Sales, Inc.
Jack Morton Worldwide
Jay Cashman Inc.
Johnson O'Hare Company
Mr. Gerald R. Jordan Jr.
Kaufman and Company, LLC
Keane, Inc.
KeySpan Energy Delivery New England
Mr. and Mrs. Harvey Chet Krentzman
Legal Sea Foods
Lehman Brothers
Lexington Insurance Company
Lippincott Mercer
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
M/C Communications
ML Strategies, LLC
Margulies & Associates
Martignetti Companies
Maxwell Shoe Company Inc.
McCusker-Gill, Inc.
Mercer Human Resource Consulting
Merrill Lynch
Millipore Foundation
Morgan Stanley
Navigator Management Co., L.P.
New England Business Service, Inc.
New England Cable News
New England Development
New England Insulation Company
New England Patriots
Mr. and Mrs. Joseph E. Norberg
Norman Knight Charitable Foundation
Joseph and Joan Patton
PerkinElmer, Inc.
Porter Novelli
Reebok International, Ltd.
Thomas A. Russo
S.R. Weiner & Associates
Savings Bank Life Insurance
The Schawbel Corporation
Skadden, Arps, Slate, Meagher & Flom LLP
State Street Development Management Corp.
Stonegate Group
TEKsystems, Inc
The TJX Companies, Inc.
Towers Perrin

Continued on page 75

Listening to Girls

Each year thousands of people come to the symphony to listen. They come to hear the orchestra fill this hall with the world's most glorious music. To be still and to listen—that is a powerful thing. This hall, after all, is conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School

We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own visions of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

BSO Consolidated Corporate Fund *(continued)*

PATRON–$5,000 to $9,999 *(continued)*

Trammell Crow Company
United Liquors Ltd.
WBZ-TV/WSBK-TV/ WLWC-TV
W.R. Grace & Company
D.K. Webster Family Foundation
Weston Presidio
William Gallagher Associates
Woburn Foreign Motors

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
Chubb Group of Insurance Companies
Cummings Properties, LLC
Cypress Capital Management, LLC
The E.B. Horn Co.
Harvey Industries, Inc.
J.D.P. Co.
J.N. Phillips Auto Glass Co., Inc.
Janney Montgomery Scott
Lindenmeyr Munroe
Rodman Ford Lincoln Mercury
United Gulf Management, Inc.
WHDH-TV, 7NEWS

MEMBER–$2,500 to $3,499

The Baupost Group, LLC
The Bildner Family Foundation
The Biltrite Corporation
Biogen Idec Foundation
Boston Concessions Group, Inc.
Cambridge Trust Company
Carson Limited Partnership
ControlAir, Inc.
Jonathan and Seana Crellin
Deutsche Bank Securities Inc.
DiSanto Design
Essex Investment Management Co. LLC
The John & Happy White Foundation
The Lenox Hotel/Saunders Hotel Group
The New England Foundation
Nordblom Company
O'Neill & Associates, LLC
Phelps Industries LLC
Pro Media, Inc.
SCS Financial
WCVB-TV, Channel 5
Winston Flowers

NEXT PROGRAM...

Thursday, January 27, at 10:30 a.m.
(Open Rehearsal)
Thursday, January 27, at 8
Friday, January 28, at 8
Saturday, January 29, at 8
Tuesday, February 1, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

DAVID ZINMAN conducting

GANDOLFI — *Impressions from "The Garden of Cosmic Speculation"* (2004)

I. Introduction: The Zeroroom
II. Soliton Waves
III. The Snail and the Poetics of Going Slow
IV. The Nonsense

BARTÓK — Piano Concerto No. 3

Allegretto
Adagio religioso
Allegro vivace

RICHARD GOODE

INTERMISSION

MUSSORGSKY/ RAVEL — *Pictures at an Exhibition*

Promenade
Gnomus
Promenade
Il vecchio castello
Promenade – Tuileries
Bydlo
Promenade – Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

Having fled the rise of the Nazis, Bartók wrote his brilliant, tuneful Third Piano Concerto for his wife to perform following their permanent move to the United States. It was one of the Hungarian composer's last works, its final seventeen bars being left unfinished at his death in 1945. Boston-based composer Michael Gandolfi's new work, commissioned for the Tanglewood Music Center and premiered at Tanglewood in August 2004, was inspired by a recently completed thirty-acre Scottish garden designed by architect Charles Jencks. In Mussorgsky's popular *Pictures at an Exhibition*, each movement is the composer's reaction to a different fantastical painting by an artist friend. Ravel's famously colorful orchestration, commissioned by the legendary BSO conductor Serge Koussevitzky, dates from 1922.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday, January 27, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—January 27, 8-10
Friday Evening—January 28, 8-10
Saturday 'B'—January 29, 8-10
Tuesday 'C'—February 1, 8-10

DAVID ZINMAN, conductor
RICHARD GOODE, piano

GANDOLFI	*Impressions from "The Garden of Cosmic Speculation"*
BARTÓK	Piano Concerto No. 3
MUSSORGSKY/ RAVEL	*Pictures at an Exhibition*

Thursday, February 3, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 3, 8-10
Friday 'A'—February 4, 1:30-3:30
Saturday 'A'—February 5, 8-10
Tuesday 'B'—February 8, 8-10

RAFAEL FRÜHBECK DE BURGOS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	*Nänie*, *Gesang der Parzen*, and *Schicksalslied*, for chorus and orchestra
	Symphony No. 1

Thursday, February 10, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 10, 8-9:50
Friday 'B'—February 11, 1:30-3:20
Saturday 'A'—February 12, 8-9:50

RAFAEL FRÜHBECK DE BURGOS, conductor
STEVEN ISSERLIS, cello
STEVEN ANSELL, viola
AWET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
BOB BROWN PUPPETS

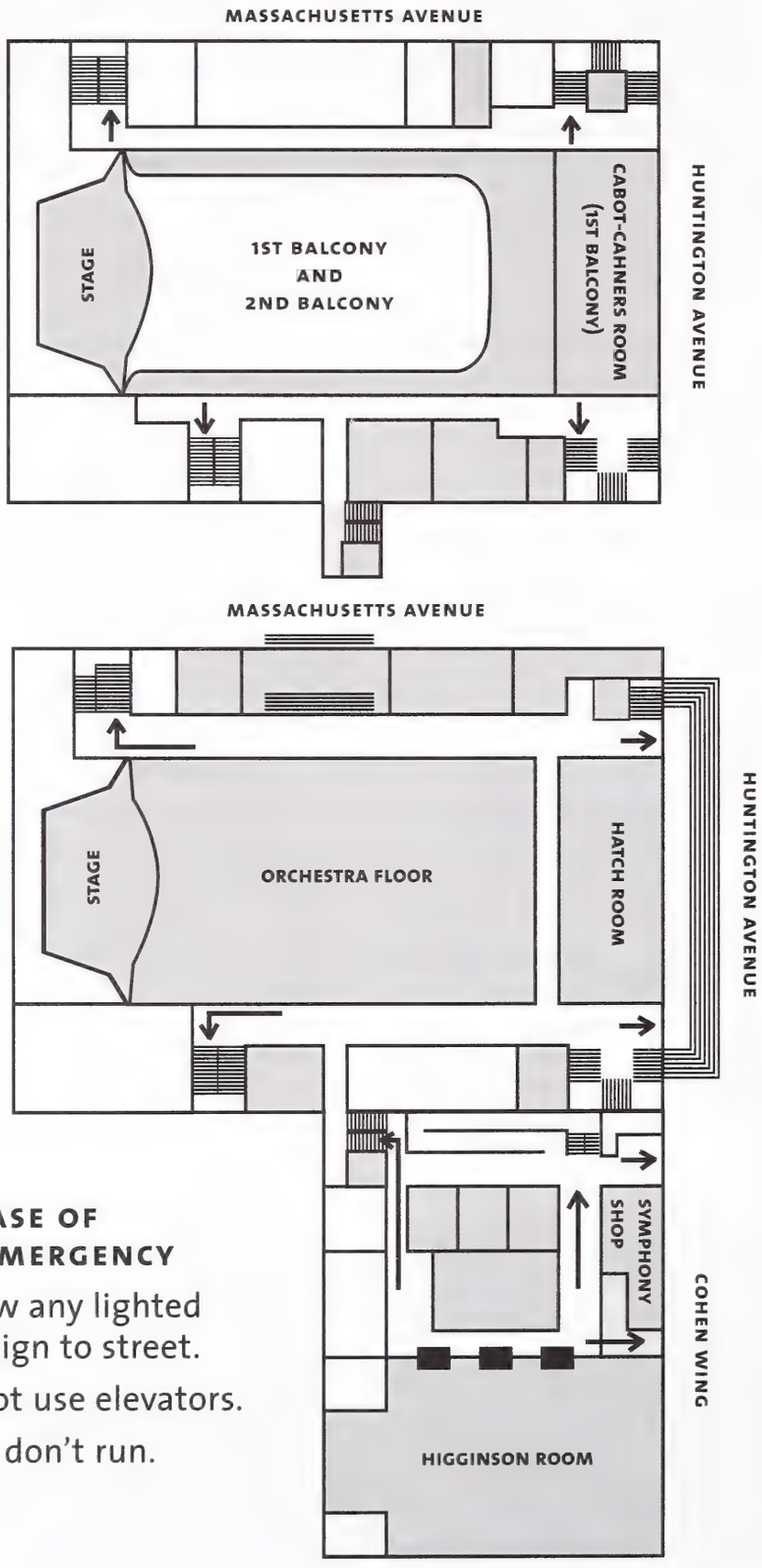
FALLA	*Master Peter's Puppet Show*
STRAUSS	*Don Quixote*

Programs and artists subject to change.

MCC
massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at

— **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417
Rich Warren, *Chicago Tribune*, 6/1/90.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

Great Expectations



Canary Diamonds ❖ Fine Period Jewelry ❖ Loose Colorless Diamonds
GIA Certified Diamonds ❖ Pink Diamonds ❖ Art Deco Jewelry
Diamond Pins ❖ Engagement Rings ❖ Custom Made Jewelry
Blue Diamonds ❖ Right Hand Rings ❖ Natural Colored Emeralds
Drop Earrings ❖ Diamond Studs ❖ Buccellati Silver Figures
Art Nouveau Jewelry ❖ Antique Diamond Bracelets ❖ Rare Gems
Natural Colored Sapphires ❖ Tahitian Pearls ❖ Signed Jewelry
Antique Pins ❖ Cultured Pearls ❖ Diamond Necklaces
Custom Made Engagement Rings ❖ South Sea Pearls ❖ Fine Gold Jewelry
Fine Pre-Owned Wrist Watches ❖ Natural Colored Rubies
Antique Collectibles ❖ Silver Frames ❖ Carved Crystal Figures

David & Company

Sellers & Collectors Of Beautiful Jewelry

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com



Newburyport High School Gymnasium, Newburyport, MA

Design for *life*

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 **www.omr-architects.com**
Residential | Educational | Religious | Corporate | Municipal